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MANGAJIN
No. 26, May 1993

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MANGAJIN is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
MANGAJIN

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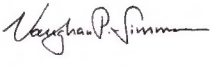
Editor's Note

We are happy to announce that our Translation Editor, Wayne Lammers, has won the 1993 PEN West Literary Award in the category of translation (naturally). The award was in recognition of Wayne's translation of the book *Still Life and Other Stories*, by Shono Junzo. *Still Life* is a collection of short stories that portray the underlying tensions of contemporary Japanese family life. *Publishers Weekly* praised the translation, noting how it kept "the dialog and language deceptively simple, yet nuanced and subtle." Well, we knew it all along, but it's nice to have some recognition from the outside world. *Still Life and Other Stories* is published by Stone Bridge Press. If your bookstore doesn't have it, you can call 510-524-8732 (tell them we sent you).

Wayne Lammers was one of the original members of the MANGAJIN team. When I was first getting started producing prototypes for MANGAJIN, back in 1989, Wayne responded to a notice I placed in the *Journal of the Association of Teachers of Japanese* and provided some valuable input at a critical stage in the development of the magazine (along with Karen Sandness and Masako Douglas).

Starting in this issue, we are serializing excerpts from Jack Sewards book *Outrageous Japanese*. Jack Seward was one of the first writers to bring a much-needed sense of humor to the field of Japanese language study. *Outrageous Japanese* will help you round out your knowledge of the language to include insults, threats, curses, taunts and other practical material seldom found in conventional textbooks. We have added some kanji and kana in our own four-line format, and provided a few notes here and there to make sure you understand why your Japanese friends have stopped speaking to you.



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Letters to the Editor

MANGAJIN *welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065-1119. Fax: 404-590-0890*
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Recycling MANGAJIN

Thought you might find it of interest to see how some of the material that appears in your publication gets recycled back into manga.

I'm doing a series for *Comic Morning* based on an American who has never been to Japan and his weird interpretation of Japan and its culture.

It was easy to do the first article, but subsequent articles required mucho background info on my part. And that's where your great publication comes in handy. I've been able to make references to energy drinks, matchmaking bureaus, meishi, salarymen, etc., subjects that I first become aware of through MANGAJIN. I can't count to three in Japanese, but I can now recognize hundreds of offbeat words like *madogiwa-zoku* and *kaiten-zushi.*
GEORGE GLADIR
Carlsbad, CA

You've probably avoided considerable damage to your brain cells by not having to read through all those trashy manga. We are happy to ferret out the worthwhile info—our brain cells are beyond hope anyway.

If there are any other artists out there interested in submitting work to Kodansha (publisher of Comic Morning*), see the Dyna-Search ad on the facing page.* – *Ed.*

Calvin and Hobbes fan

I'd like to express my opinion on the usefulness of *Calvin and Hobbes* for a non-Japanese. At first, I couldn't see the point, but recently, while reading it in Japanese to my daughter, I noticed the big difference I felt. Not only was I much more active and curious, but also had the feeling of being at home. *C&H* represents our world—situations we know and are used to. Reading the translation, I felt like a speaker trying to express his own world in a foreign language, whereas in reading manga I feel like a listener trying to interpret a foreign world. I think both approaches are important.
STEFANO POLIZZI
Hamburg, Germany

Our sentiments exactly. Actually, when I was first learning Japanese I used Japanese translations of Peanuts *(very popular in Japan back in the 1970s). Seeing Charlie Brown speaking in Japanese somehow made it seem more real and immediate. In this issue we have also included a panel from* The Far Side, *for those who want something between their own world and a foreign world.*
– *Ed.*

Thanks anyway

I am very pleased that I stumbled upon your magazine. I would tell you that I am going to tell all my friends about it, but none of my friends are interested in Japanese.
MICHAEL T. BROOKS
Atlanta, GA

It's tough living in Atlanta.

Nintendo counts, too

I enjoyed issue No. 23, and the interview with Cindy Durkin of Microsoft, but I don't agree with the introduction that claims Japan has had very limited success in the software market and has no software products in the US. This may be true of business software, but Japan is one of the largest suppliers of software if one includes games, especially those that run on Nintendo machines. In fact, if you consider the Nintendo as a computer, which it is, Nintendo may be one of the world's largest computer companies. Not every American household with children has a Mac or an IBM, but almost all have a Nintendo.
FREDERIK L. SCHODT
San Francisco, CA

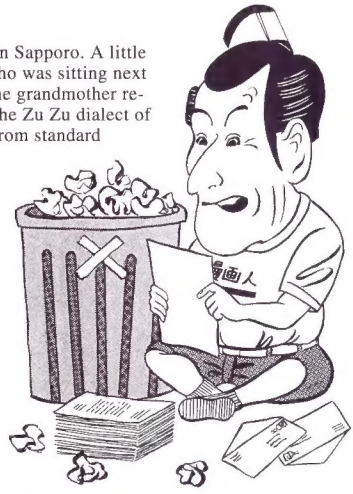
A valid point. We did the intro to that interview, so we stand corrected. – *Ed.*

BLOOPERS

We'll send you a MANGAJIN T-shirt if we publish your language (Japanese or English) blooper.

Grandma knows best

My friend and I were conversing in English while riding in a subway in Sapporo. A little boy was giving us puzzled looks and finally asked his grandmother, who was sitting next to us, what language we were using. Without a moment's hesitation, the grandmother replied with confidence, "Oh, they are just using the 'Zu Zu' dialect!" The Zu Zu dialect of the northeastern part of Honshu is said to sound completely different from standard Japanese and can only be understood by the people who use it.
When we heard the grandmother's reply, we were tickled pink!
PEK LUM
Seattle, WA



Super salad

A Japanese student of mine took his first trip to the US and went out for a steak dinner. He ordered rare, and the waitress asked him if he wanted soup or salad. He answered yes, he did. She asked again, "Soup or salad?" He again answered, "Yes, please." She tried one more time, slowly, so he decided to make sure.

"Super salad is big American salad, right?" He wanted to try all the big American dishes, he explained.
CHRISTOPHER PERRIUS
Laramie, WY

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If you'd like to have your work reviewed by Kodansha editors from Japan, call 310-478-4454 to schedule an appointment to meet them at the **1993 San Diego Comic Convention**, taking place August 19-22.

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Events Calendar

June

***through* June 13**—LOS ANGELES, CA. Japanese American Cultural & Community Center presents **Pictures to Grow By: The Illustrative Art of Sheila Hamanaka, Stan Sakai, Allen Say and George Suyeoka.** This exhibition will feature original illustrations, biographical information, and published and unpublished works by the four artists. The title of the show refers to the positive role models of Asian Americans that the artists promote through their work. George J. Doizaki Gallery of the Japanese American Cultural and Community Center. 244 South San Pedro Street; Los Angeles, CA. Information: 213-628-2725.

***through* June 25**—NEW YORK, N.Y. Japan Society of New York: Japan Society's Film Center presents **Kaisha: Inside Japan, Inc.** A unique series of films about the life and culture of Japanese office workers. The series includes 10 films made from the 1930s to the present, portraying how Japanese white-collar workers live and cope with the problems facing them inside and outside their companies (kaisha). This series also introduces American audiences to a genre of Japanese cinema which, since the 1920s, has focused on life revolving around the kaisha. Japanese filmmakers have created a body of interesting films, often in the style of satirical comedy, revealing, demystifying and sometimes making fun of the ethics and values of Japanese white-collar workers. Three films will be preceded by a lecture. Information: 212-832-1155.

***through* June 27**—NEW YORK, N.Y. Japan Society of New York: Japan Society's Gallery presents **Rain and Snow: The Umbrella in Japanese Art.** The umbrella made of bamboo and paper or silk, a simple object in daily life, embodies the spirit of Japanese culture. The exhibition, which will only be shown in New York, features approximately 140 objects dating from the 17th through 20th centuries, including paintings, ukiyo-e prints, illustrated printed books, period photographs, textiles, stencils, netsuke, sword fittings, ceramics, and export silver. Information: 212-832-1155.

6-13—PHOENIX, AZ. **America-Japan Week**, in conjunction with the Japan-America Society of Phoenix. The sights, the sounds, the flavor of Japan in the Valley of the Sun. Featuring more than 2000 performers from Japan in various cultural exhibitions—artisans, athletes, calligraphy, craftspeople, festival dancers, flower arranging, folk songs, Japanese kites, kagura, martial arts, taiko, tea ceremony and more. Information: 602-262-4430.

10—ATLANTA, GA. **Atlanta Bonsai Society Exhibition** at the Atlanta Botanical Gardens. Information: 404-876-5858.

15—NEW YORK, N.Y. Japan Society of New York presents **A Market Access in Japan: Issues and Opportunities** by **Mauurice R. Greenberg** with **Taguchi Tadao** presiding. Mr. Green berg believes that loosening tight government controls and *keiretsu* ties will benefit not only foreign companies, but Japan and the world trading system as well. Mr. Greenberg was hailed by Fortune magazine as one of America's four most admired executives. Information: 212-832-1155.

19—TOKYO. **Japan Association of Translators** meeting will host Paul Seward, a local J-E technical translator working in the steelmaking field, who will discuss the problems involved in J-E translating technical papers, followed by a free discussion period devoted to individual problems and issues in translation in other fields. Attendance at the 2-to-5-pm meeting is free. Information—tel: 81-3-3791-6870; fax: 81-3-3715-2748.

22—NEW YORK, N.Y. Japan Society of New York presents **Kaisha vs. Company: The Changes Ahead for Japanese Management** by **Masamoto Yashiro** with **J. Truman Bidwell** presiding. Masamoto Yashiro feels that Japanese management must undergo significant change and that there are lessons to be learned from American companies. Information: 212-832-1155.

July

19—TOKYO. **Japan Association of Translators** meeting will host translator/writer Mark Schreiber and Daily Mainichi "Wai Wai" page editor Adam Fulford, who will discuss the process and the problems of presenting popular Japanese magazine articles in English. Attendance at the 2-to-5-pm meeting is free. Information—tel: 81-3-3791-6870; fax: 81-3-3715-2748.

22- August 6— PORTLAND, OR. The Summer Institute for Intercultural Communication. The Summer Institute for Intercultural Communication provides professional training and development for thousands of persons who work in multicultural and international environments around the world. SIIC has become one of the most reputable programs for intercultural training and education in the country, assembling some of the best-known scholars and practitioners in the field who share a commitment to providing a high-quality learning experience for Institute participants. In 1993, SIIC will offer more seminars than ever before—30 sections, 24 different topics. The traditional topics of international education, training, counseling, and advising will be offered along with the topics that explore the newest developments in intercultural approaches to diversity issues. A session on communicating with the Japanese is included. Workshops are presented in three sessions. Deadline for enrollment is June 15. Call the Intercultural Communication Institute at 503-297-4622.

August

13-15— SEATTLE, WA. US-Japan Fair in Seattle '93. The **Japan-America Friendship Foundation** of Los Angeles, CA., the producer of "Japan Expo" which is held annually in that city, and **Uwajimaya, Inc.** of Seattle WA. have combined their efforts and expertise to produce "US-Japan Fair in Seattle '93." Prefectures, cities and businesses from other sectors of Japan, including foods, products, entertainment and culture will be presented at the fair. Information—Japan-America Friendship Foundation: 310-329-7547; Uwajimaya: 206-624-6248.

21—TOKYO. **Japan Association of Translators** meeting will provide reports from the 4th International Japanese-English Translation Conference (IJET-4), to be held in Bribane in July. Attendance at the 2-to-5-pm meeting is free. Information—tel: 81-3-3791-6870; fax: 81-3-3715-2748.

19-22— SAN DIEGO, CA. San Diego Comic Convention. Kodansha, Ltd., one of Japan's leading publishing companies and Dyna-Search, Inc., a consulting firm based in Los Angeles, will be meeting artists at this convention who are interested in submiting their work to Kodansha's weekly comic magazine Morning and monthly magazine Afternoon, both of which are published by Kodansha's Morning Division in Japan. Artists interested in breaking into the Japanese manga market are invited to submit their samples to Dyna-Search. Those who plan to attend the convention are also encouraged to call Dyna-Search at 310-478-4454 to set up an appointment to meet Kodansha editors.

A Political Cartoon

(From the 朝日新聞 *Asahi Shinbun*)

化粧まわしは数々あれど

針　すなお

The Liberal Democratic Party (LDP) has managed to pretty much dominate Japanese politics since the end of WWII. This monopoly of power is rather remarkable considering the changes that have taken place in the socio-economic structure of the country, but it is largely due to the electoral district system. The system is called 小選挙区制 (*Shōsenkyoku-sei*), literally "small electoral district system," but it is generally referred to in English as the "single-seat electoral district system," since it allots one representative/seat to one district. Shifts in the population from rural to urban areas after WWII have given a disproportionate voice to voters in the rural and semi-rural constituencies. The opposition parties have been calling for reapportionment for years, but perhaps because of the general economic prosperity, only minor, cosmetic adjustments have been made.

The recent Kanemaru scandal, which exposed the extent of corruption in the LDP, seems to have provided the stimulus to actually bring about some changes in the electoral system. The Socialist and Kōmei Parties (社会・公明 in the cartoon) are proposing a combination of proportional representation with a limited number of single-seats (小選挙区併用型比例代表制, *Shōsenkyoku Heiyō-gata Hirei Daihyō-sei*). This system would favor smaller parties and would make it difficult for the LDP to keep its majority in the lower house. The LDP claims this plan would lead to a politically unstable coalition government. A private group, formally called 政治改革推進協議会 (*Seiji Kaikaku Suishin Kyōgikai*, "Council for the Promotion of Political Reform"), but commonly referred to as 民間政治臨調 (*Minkan Seiji Rinchō*) has proposed a compromise. The name given to the compromise plan, 小選挙区比例代表連用制 (*Shōsenkyoku Hirei Daihyō Ren'yō-sei*) is very similar to the name of the plan proposed by the Socialist • Komeitō parties, and in fact, the distinction

(continued on page 79)

Top: 国民　どれ　が　似合う　の　か　さっぱりわからん。
Kokumin *Dore* *ga* *niau* *no* *ka* *sappari wakaran.*
people/citizens which (subj.) is suitable/becoming (explan.) (?) have absolutely no idea
The people: "We have no idea which one would be best."

Lower left: 単純　小選挙区制　　自民
Tanjun *Shōsenkyoku-sei* *Jimin*
simple small electoral district system Liberal Democratic Party
Simple single-seat electorate system **LDP**

Lower right: 小選挙区　併用型　比例代表制　　社会・公明
Shōsenkyoku *Heiyō-gata* *Hirei Daihyō-sei* *Shakai • Kōmei*
small electoral district combined-style proportion representative system Socialist Kōmei(tō)
Proportional representation system combined with some single seats **Socialist/Kōmeitō**

Center: 小選挙区　比例代表　連用制　民間政治臨調 (民間政治臨時 調査会)
Shōsenkyoku *Hirei Daihyō* *Ren'yō-sei* *Minkan Seiji Rinchō* *(Minkan Seiji Rinji Chōsakai)*
small electoral district proportion representative continuing system Civilian Govt. Interim Committee
Single-seat electorate system combined with some proportional representation
Lit. "Citizens Political Interim Board of Inquiry"
Council for Promotion of Political Reform

Bottom: 化粧まわし　は　数々　あれど　　針　すなお
Keshōmawashi *wa* *kazukazu* *aredo* *Hari Sunao*
sumo apron as-for many exist; however (Name of the Artist)— a "pen" name
There are many different (ornamental) sumo aprons, but . . .

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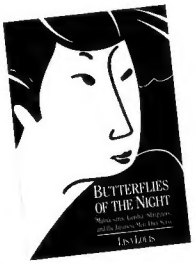

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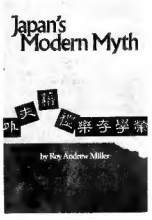

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日蔽や　キネマの衝　鬱然と
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A row of awnings—darkness settles down upon the movie district.

1927
Dōtonbori, the movie district of Ōsaka. The street is dark under a row of awnings. It was like the darkness under a deep sea. I had graduated from the university and was working for Sumitomo and living in the company dormitory in Unagidani. I often visited Dōtonbori.

Season word: *hōi*, "awnings" Summer, life.

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Los Angeles Times Tokyo Bureau Chief

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What first brought you to Japan, and what were your initial impressions?

I was drafted and sent to Japan as a soldier in 1960. I had worked for the *Chicago Tribune* for a year before I went into the Army, so I was assigned to work for *Stars and Stripes*. If I hadn't been drafted, I probably never would have gone to Japan, and most certainly wouldn't be here today.

The only thing I knew about Japan at that time was that we had been enemies in World War II. The most vivid example of where my knowledge was when I first arrived was when I went to get a haircut. In Japan they always give you a shave as part of the haircut. The barber put the chair down so that here I was lying totally defenseless. As I heard him sharpening the razor on the leather strap, thoughts of "My goodness, what if this guy wants revenge for the war?" went passing through my mind.

Why did you decide to learn Japanese?

I had almost 19 months to serve whether I liked Japan or not, and I discovered quite quickly that in those days very few ordinary Japanese spoke enough English to have any kind of association with, much less to develop any kind of friendship with, Americans. (This seems to be the case today as well.) So I started studying with the relatively frivolous purpose of just enjoying as much of the remaining 19 months as I could.

When did you decide to make Japan a career?

When I was in basic training, I knew there was a chance I would go to Japan, so I began reading about what was going on there at the time. The most important issue in 1960 was revision of the US-Japan Security Treaty. I thought the American reporting was atrocious, because the sole thrust of it was merely what the Japanese government was saying—it didn't include any of the sentiments of average people.

When I first arrived in Tokyo, I spent much of my time exchanging language lessons with Japanese students, whose age I was fairly close to at the time. This was only six months after thousands had demonstrated in the streets protesting the unilateral passage by the ruling party of a revision of the Security Treaty. I learned from the students that these people were not, as Prime Minister Kishi put it, "cat's paws of international communism." In fact, none of the protesters I met were communists. Contrary to American reports, they were actually protesting the undemocratic method of enacting the revisions when all the opposition parties were boycotting Parliament. If anything, the demonstrations were a backhanded compliment to the United States.

The upshot of the demonstrations was the cancellation of a visit in June of 1960 by President Eisenhower. The demonstrators opposed the visit because they were afraid that Eisenhower, with his influence, would bolster the government of Prime Minister Kishi. So to get rid of Kishi meant to block the visit by Eisenhower. The demonstrations, however, were portrayed as anti-American and the depth of the reporting did not go beyond the objections to the treaty revision.

After working for *Stars and Stripes* for around six months, I started becoming interested in the country in an intellectual and then a professional sense. I then started studying the language, not merely to have a pleasant social time but to try and learn something about Japan in the hope of becoming a correspondent there. So I stayed after leaving the military in June 1962 and studied Japanese at the Tokyo University of Foreign Languages (not related to Tokyo University) until March of 1963.

I was still on the roster of the *Chicago Tribune*, although not receiving a salary. When I finished studying, the *Tribune* called me home for consultation prior to making me their Japan correspondent in June 1963. So this coming June will be my 30th anniversary as a correspondent.

• drafted = 徴兵された *chōhei sareta* • vivid = 生々とした *iki-iki to shita* • revenge = 復讐 *fukushū* • frivolous = 不真面目な *fumajime-na* • basic training = (新兵の)基礎訓練 *(shinhei no) kiso kunren* • US-Japan Security Treaty = 日米安全保障条約 *Nichi-Bei Anzen Hoshō Jōyaku* • atrocious = 全くひどい *mattaku hidoi* • sole thrust = 唯一の焦点 *yui'itsu no shōten* • sentiments = 意見 / 感情 *iken / kanjō* • unilateral = 一方的な *ippōteki-na* • unilateral passage = (単独)強行採決 *(tandoku) kyōkō saiketsu* • backhanded compliment = 皮肉なお世辞 *hiniku-na oseji* • roster = 名簿 *meibo*

In the early days, how did the Japanese react to a foreign reporter who could speak their language?

Well, with disbelief, I guess. But they do react quite differently now. In the late 1970s the president of a Japanese trust bank invited in foreign correspondents who could speak Japanese, and gave us something like an hour and a half briefing done only in Japanese. I think that marked the turning point where it was no longer a surprise to find a correspondent who could speak Japanese.

How did you learn Japanese?

With great agony. At first, I traded language lessons. I also went to night school and then started reading the newspapers with the help of a kanji dictionary. I remember spending five hours going through one story. Another way was from radio news. NHK Radio had five minutes of news every hour, and I would record one broadcast and listen to it again and again until I could finally understand the whole thing. It took several hours to understand five minutes of Japanese.

What suggestions do you have for our readers on learning the language?

I would certainly suggest that they spend enough time at the beginning to understand how to transliterate Japanese sounds into roman letters. When you're writing people's names or other words that are not translated, it is very useful. Once you've done that, you can always write in roman characters anything that you hear in Japanese.

I would also say that Japanese really has to be learned by reading more than by hearing. This is because of the different ways of reading the characters. For example, the word for north is *kita* and the word for east is *higashi*, but "northeast" is not *kitahigashi*—it's *tōhoku*. If you have to learn each character as a new word for every combination it's used in, you are not grasping the concept of the language.

Obviously it's a big advantage for a correspondent to speak, read and write Japanese. Do you feel it is essential?

To be able to function not only as a reporter but as a human being in Japan it certainly is essential, for several reasons. Even if you are doing an interview with the best interpreter in the country you will soon notice you are not looking at the person you are interviewing, and the person you are interviewing is not looking at you. Everyone is looking at the interpreter. I also cover Korea, where it is particularly painful for me to do interviews because I don't speak any Korean. The best example of what this produces was my experience with Roh Tae-woo, the South Korean president until February of this year. The first three times I had a private interview with him he began by saying, "I'm glad to meet you,"

• agony= 苦痛 *kutsū* • broadcast = 放送/番組 *hōsō/bangumi* • transliterate Japanese sounds into Roman letters = 日本語の音をローマ字で書き表す *Nihongo no oto o rōmaji de kakiarawasu* • essential = 必要不可欠な *hitsuyō fukaketsu-na*

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which is fine the first time but the second time it shows he doesn't remember you. He spent all three sessions looking at the translator, which means he had no empathy with me and I had no empathy with him. There's something missing in a human association when two people don't even look at each other.

The other thing is that if you are speaking the same language there is a greater possibility of getting a sense as to how honestly the person is speaking to you. Even a perfect translation does not get across that feeling.

Do most of the foreign correspondents in Japan today speak Japanese well?

Today I would say that about 20 to 25 percent of the American correspondents speak Japanese well. However, the numbers are gradually increasing, and I would estimate that in another 10 years more than half would speak well enough to do interviews without translation.

Is your language ability a benefit in developing sources and contacts?

It's just as important for making friends too, which is part of the process. I've never seen anybody develop a friendship using an interpreter. I've seen correspondents I respected complain that they couldn't make friends in Japan. The reason is so obvious I am astounded the comment was even made. How do you go to a Japanese friend's home when you can't speak Japanese? Even if he speaks English, his family almost certainly doesn't. How could he have you in for dinner if he has to spend the whole evening translating?

In my job, it's always easier to establish empathy with your interviewee if you're doing it in Japanese. He or she gets a feeling for your sincerity, which is very important to the Japanese. You can show that you're not being frivolous, that you do take Japan seriously, and that you take that person seriously.

How do foreign correspondents go about getting news in Japan?

The ABCs of my job are watching TV news, reading newspapers, and attending press conferences. Other tidbits and items you learn through those activities give you ideas to write other stories.

Beyond that, there are as many ways as there are correspondents. Frequently you will undertake a feature, and in the process of interviewing people for it come up with an idea for another story. The most profound difference between being a foreign correspondent and a regular reporter is that no American reporter in the US is reporting everything in America. I was working alone in Japan until 1988, which meant one person was assigned to do everything in the entire country. With that burden, the likelihood of coming up with something that nobody else has written becomes very small.

Can you give us a little bit of background on press relations in Japan, particularly Japanese press clubs?

Press conferences in Japan are generally open only to members of the press club that covers a particular ministry, agency or organization. There are more than 400 press clubs throughout the country. There's one at the Foreign Ministry, one at the Agricultural Ministry, three or four covering the Keidanren, and others organized by industry group. The press club structure even reaches down to the police station level.

Most people do not understand what caused the press clubs to come into existence, and that was the censorship that the Japanese government exerted until the end of World War II. In those days the press clubs were forced to eat what they were being spoon-fed by the government—reporters were not allowed to ask questions. But during the Occupation, as a result of American-imposed reforms, the press clubs turned around 180 degrees. They issued an edict to the government and all of its agencies that unless you answer our questions, and give us the information we want to publish, we won't publish the information you want us to publish. No longer instruments of censorship, they became instruments combating censorship.

One factor that is often overlooked is the issue of numbers. Each newspaper has thousands of reporters, almost like an army. The *Asahi*, the *Yomiuri*, the *Mainichi* and the *Nihon Keizai Shimbun* all have probably two, three, or four times the number of reporters that the *Washington Post*, the *New York Times* and the *LA Times* have. If press conferences were open to the reporters of all the major newspapers, weekly magazines, and monthly magazines, they wouldn't have enough seats for them.

So to get into one of those conferences you have to be a member of that club?

That's correct—or at least an observer in that press club. In recent years they have set up a system whereby people can become observers. Some of the press clubs have even gone further and said that anyone who has a foreign correspondent ID card can attend.

When I first started you couldn't attend anything, under any circumstances. In those days I often went to the place where a press club was having a press conference, and after it was over corralled newsmen who frequently lent me all their notes, including the "off the record" portion—although those same people had just made a decision to exclude me from the press conference.

How does it work now? Are you a member of any press clubs?

The first press club to open up to foreigners was the prime minister's press club. Originally it allowed foreign news agencies, but not newspapers, to join as observers. In 1964 the *Chicago Tribune* had what was called the Chicago Tribune News Service, so I persuaded them to accept me as a news agency reporter instead of a newspaperman. One ministry after another finally started allowing foreign correspondents to attend. I think more than twenty are now open, including all major government agencies with the possible exception of one or two.

Japanese press clubs are often criticized because of the cozy relationship they now seem to have with the agencies, ministries, and organizations they cover. What are your views?

• empathy = 共感 *kyōkan* • be astounded = がく然とする/仰天する *gakuzen to suru / gyōten suru* • interviewee = インタビューを受ける人 *intabyū o ukeru hito* • tidbits = (情報の) 断片 *(jōho no) danpen* • profound difference = 決定的な違い *ketteiteki-na chigai* • burden = 負担 / 重荷 *futan / omoni* • press club = 記者クラブ *kisha kurabu* • censorship = 検閲 *ken'etsu* • spoon-fed = スプーンで食べさせられた ➝ 情報が一方的に与えられた *supūn de tabesaserareta / jōhō ga ippō-teki ni ataerareta* • edict = 声明 *seimei* • corral = つかまえる *tsukamaeru* • off the record = 公表してはならない *kōhō shite wa naranai* • cozy relationship = 馴れ合い的な関係 *nareaiteki-na kankei*

Certainly they deserve criticism, but not to the degree that they normally get. One way to look at this is to consider the Japanese reporter as a participant in politics and the American reporter as an observer of politics. The approach of the Japanese press is somewhat akin to American mass media after Watergate: the reporters look upon themselves as the system, in the sense that they hope to bring about change in policy. Consequently, Japanese reporters are sometimes acting as messengers between government agencies, or trying to push some particular policy. So, frequently, Japanese newspapers resemble government gazettes—they write articles aimed at government bureaucrats rather than at the general public, no matter how boring the story may be. On the other hand, the American press frequently goes too far in the other direction—not reporting what the government is doing, or getting so wrapped up in generalities that you don't actually know what is being proposed.

One other aspect of the press clubs which is frequently overlooked is the level of expertise required of Japanese reporters, which is far superior to that of American reporters. For example, in Japan everyone in a press club assigned to cover technology would be familiar with the most minute details of the science and technology issues. But in the US, except for the rare science reporter on a newspaper who knows what he's talking about, nobody on the paper would be able to handle such topics.

Do you believe that the Japanese press reflects the views of the people at large?

It depends on what subject you're talking about, but I think the Japanese people are much more conservative than is represented in the popular press.

For example, the stance the Japanese press takes when reporting on security or military issues is very liberal. The view in the press seems to indicate that the consensus is that Japan should strictly abide by Article 9 of its constitution, which states that Japan's military is to be used only for self-defense. I think this was shown to be an aberration in the aftermath of the Gulf War, when Japan actually managed to pass a law allowing the dispatch of self-defense troops overseas to join UN peace-keeping operations. The way the press was reporting the issue would certainly have led one to expect a massive outcry, but there really wasn't any at all, except from the Socialist Party.

In a presentation last year at the Japan-America Society of Southern California, Karel van Wolferen said "Serious political discussion based on honest analysis has all but disappeared from Japanese publications. . . . The citizenry has no effective say through its politicians or through non-government institutions over how the coun-

(continued on page 71)

• government gazettes= 官報 *kanpō* • bureaucrats = 官僚 *kanryō* • stance = 立場/意見 *tachiba/iken* • consensus = 総意 / 大多数の意見 *sōi / daitasū no iken* • aberration = 心得違い *kokoroe chigai*

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駅弁
Ekiben

"Station box lunches" make getting there more fun

by Elizabeth Andoh

Japan Airlines Photo by Morris Simoncelli

In today's jet-paced, high-tech world, business and leisure travelers don't usually worry about where their next meal will be coming from. But, when you stop to think about it, transporting and preserving food without the benefit of refrigeration or swift transport must have been a considerable challenge to pre-modern societies. The Japanese response to this challenge—*obentō*—was clever, convenient, and obviously appealing since it hasn't changed all that much in the last eight hundred years or so.

The word *bentō* 弁当 (the *o-* prefix is an optional "polite" touch) seems to have come into use during the 12th century. It derives from two calligraphs meaning "for the time being" (当 座, *tōza*) and "make do" (弁ずる *benzuru*). In other words, a *bentō* was originally a light meal intended to stave off hunger, particularly while traveling, until a proper meal could be eaten. Culinary historians speculate that most *bentō* of that era were probably pressed rice cakes that might have been accompanied by pickled vegetables or other bits of preserved food. Today, *bentō* can range from a simple rice "sandwich" wrapped in bamboo leaves, to a rather elaborate menu artfully arranged in a lacquered box.

Daruma Ekiben from Gunma Prefecture

Photo from Ekiben, *by Kamekura, Bosker & Watanabe, ©1989 Chronicle Books*

With the industrialization of Japan at the turn of the 20th century, railroads became an important part of Japanese life. The railroads transported people as well as manufactured goods. It is thought that *eki bentō* (駅弁当, usually shortened to *ekiben*) or "train station boxed meals" began at Utsunomiya station, north of Tokyo in Tochigi prefecture, in 1885. There, it seems, an enterprising gentleman by the name of Saitō Kahei sold pressed rice cakes (おむすび *omusubi*) stuffed with pickled plums (梅干 *umeboshi*) that he garnished with yellow pickled radish (沢庵 *takuan*). Other entrepreneurs quickly followed his lead.

Today, every major train station in Japan sells its own variation on *ekiben*. Vendors hawk their wares on the station platforms while young ladies bring their baskets and carts up and down the aisles in the trains: *"Ikaga deshō ka? Obento wa ikaga desho ka?"*

Most *ekiben* tend to be of two types: *meisan* 名産, which boasts a menu based on "famous" locally available foods, and *meibutsu* 名物 which are meals arranged in a particular manner or in a special type of box to commemorate a local activity, festival or event. Shizuoka is famous for its tea, and so in

• derives from = に由来する *ni yurai suru* • to stave off = 一時的に食い止める/避ける *ichiji-teki ni kuitomeru/sakeru* • culinary historians – 料理史家 *ryōri shika* • speculate = 推考する *suikō suru* • elaborate = 凝った/工夫を凝らした *kotta/kufū o korashita* • at the turn of the 20th century – 20世紀の変わりめの頃,20世紀初頭, *njusseiki no kawarime no koro, njusseiki shotō* • vendor = 売る人、ここでは弁当売り *uru hito, koko de wa bentō-uri* •hawk = 呼び売りする *yobiuri suru* • ware – 商品 *shohin* • commemorate = 記念する / 祝う *kinen suru / iwau*

Shizuoka station *cha meshi* 茶飯, or "tea rice," is the *meisan bentō*. The *Daruma bentō* sold in Takasaki station is typical of the *meibutsu* variety of train station lunch. Takasaki, in Gunma Prefecture, is famous for its Daruma sculptures and dolls so it's not surprising that the shape of the lunch box is fashioned to resemble a Daruma doll. The contents of the lunch vary considerably from one day to the next, but the container is always the same.

Other kitschy and cute boxes worth collecting include the dimpled, white plastic golf ball from Karuizawa's *gorufu bentō* ゴルフ弁当 and Fukushima's two-tiered *warashiko bentō* わらしこ弁当 with a whimsically drawn child's face peeking out from under a straw bonnet lid. Why a golf ball box from Karuizawa? Simple. Karuizawa is a famous resort town in Nagano Prefecture, known especially for its exclusive (i.e. VERY expensive) golf course clubs. And why the child's face? In the *Tōhoku* (northeast) dialect, "*warashi*" refers to children. So Fukushima, in the northeastern part of Japan's main island of Honshu, became known for its *warashiko bentō*. Like many *meibutsu* lunches, the containers are more distinctive than the food.

Often regional specialties are combined with local lore. These combination *meisan* and *meibutsu* meals, such as Sendai

Okayama Station's Kuri ("Chestnut") Bentō

Photo from Ekiben, *by Kamekura, Bosker & Watanabe, ©1989 Chronicle Books*

• fashioned = 作られている *tsukurarete iru* • kitschy = 大衆の好みに合うように作られた *taishū no komi ni au yō ni tsukurareta* • dimpled = ぼこぼこの *bokoboko no* • whimsically = 面白げに *omoshiroge-ni* • distinctive = 特色がある *tokushoku ga aru*

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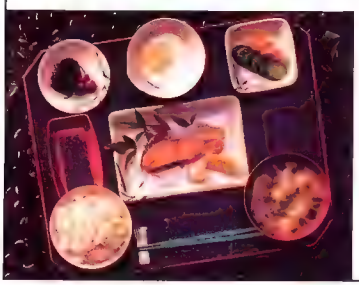
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station's *kuri bentō* 栗弁当 ("chestnut lunch") in a chestnut-shaped box and Fukui station's crab lunch arranged in a crab-shaped box, are usually the most satisfying since they merge the best tasting foods with the most attractive containers.

Traveling by train in Japan can be challenging (reading the time schedules, buying the right tickets) and tiresome (all those staircases), but it can also be fun (remember the yummy *ekiben*). In addition, it can provide an excellent lesson in regional cuisines. Despite, or perhaps because of, the limited land mass that makes up the Japanese archipelago, regional distinctions in cooking seem to take on an even greater importance to the native population.

Most of the local products featured in the *ekiben* mentioned thus far are shipped to Tokyo, Osaka and other major metropolitan centers for sale throughout Japan. And although several different regions might supply the same kind of food—Miyazaki (in Kyushu) and Hachioji (west of Tokyo) both are known for their shiitake mushrooms, just as the northern island of Hokkaido and the Fukui coast (on the Sea of Japan) are both famous for their crab—there are certain foods, such as fermented bean paste (*miso* 味噌) and soy sauce (*shōyu* 醤油), that are found throughout the country. With such "universal" foods as these, strong regional identities emerge.

Miso is used in preparing a wide variety of dishes: to thicken soup, make sauces, and as a seasoning in ground meat and fish dishes. When a Japanese chooses a light, medium or dark kind of *miso* it is not unlike a European displaying his or her regional preference for a certain kind of local cheese. Particularly with *miso shiru* 味噌汁 (broth flavored with fermented bean paste), Japanese show their deep regional roots. In general, the northeastern portion of the country favors dark, pungent *aka miso* 赤味噌 (literally "red" bean paste, it is usually a deep mahogany brown color), while the southwestern parts of Japan prefer light, mellow *shiro miso* 白味噌 (literally "white" bean paste, it is golden in color). It may sound trivial, but when a Japanese woman marries, she is expected to shift her regional taste buds along with her loyalties and adapt to her husband's soup habits.

The choice of which soy sauce to use in making simmered dishes (light colored but salty flavored *usukuchi* 薄口 or deeply colored, "sweeter" *koikuchi* 濃い口) displays strong regional preferences. Even the language used to describe it shows local prejudice. People from the Kansai area near Kyoto and Osaka will describe their "light" soy sauce as delicate and refined, while folks from the Kanto Plain (Tokyo and its environs) will refer to the pale soy as insipid. Tokyoites will

• yummy = おいしい *oishii* • archipelago = 列島 *rettō* • identities = その土地/地方の独自性, 個性 *sono tochi/chiho no dokujisei, kosei* • pungent = 濃い(味の) *koi (aji no)* • mellow = まろやかな / 甘い *maroyaka-na / amai* • trivial = 些細な *sasai-na* • taste buds = 味蕾 / 味覚器官 *mirai / mikaku kikan* • delicate and refined = 繊細で上品 *sensai de jōhin* • insipid = 味気ない *ajike nai*

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refer to the rich, burnished shades of their soy-simmered foods as invigorating and appetizing, while those from Kyoto will turn their noses up at the "stained" food eaten by those in the modern capital.

How does this geographic prejudice evidence itself in *ekiben*? Whether it's simmered scallops, chicken, or bamboo shoots that find their way into boxed lunches north of Kyoto, the rich, russet hues will tell you immediately that *koikuchi shōyu* was used to flavor the food. To the south, the same fish, fowl and vegetable *nimono* 煮物 ("simmered foods") will sport pale shades because they have been prepared with *usukuchi shōyu* instead.

Although America certainly has distinct regional cuisines, each with its own pantry of spices, I can't think of an American equivalent of Japanese soy sauce or bean paste. After all, ketchup and mayonnaise are pretty much the same throughout the United States.

Although nothing remotely similar to *ekiben* currently exists in America, imagine for a moment that you could buy a *bentō* meal at Grand Central or Penn stations in New York. After all, boxes shaped like the Empire State Building or the Statue of Liberty might contain bagels and lox. Or perhaps the ultimate *Nyūyōku bentō* should include pizza, tacos and Chinese dumplings, instead. Here's a question for you: If a Hollywood *bentō* filled with California-style sushi rolls were for sale at LA's airport, what would a ski *bentō* at Vail or Aspen contain?

Don't laugh, yet. It's possible that the entrepreneurial impulse to adapt *bentō* to the American scene might come from the growing numbers of Japanese tourists to the United States. With the yen strong, and possibly growing stronger, it's likely that even more students, OLs ("office ladies," young women with their own disposable incomes), families, and *kenshū ryokō* groups (研修旅行, "study tours" for business and industry with nominal "educational" elements built into the itinerary) will visit American shores. I suspect that this will affect the American food service and hospitality industries in many interesting ways.

In the next issue, we'll explore a related phenomenon—Japanese breakfast menus in American hotels.

Correspondence to:
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• invigorating = 活気ある *kakki aru* • russet hues = 褐色の色あい *kashoku no iroai* • bagels and lox = ベーグル(ドーナツ型のパン)と鮭の薄製の薄切り *béguru (dōnatsu katachi no pan) to sake/shake no kunset no usugiri* • ultimate = 究極の *kyūkyoku no* • disposable incomes = 可処分所得 *kashobun shotoku*

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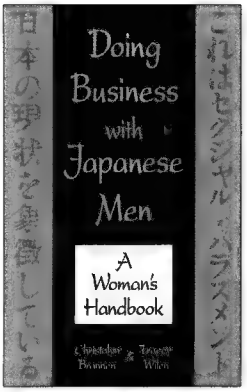
Working with the Japanese

Two book reviews by Terra Brockman



Doing Business With Japanese Men: A Woman's Handbook, Christalyn Brannen and Tracey Wilen. Berkeley, CA: Stone Bridge Press, 1993. 174 pages, $9.95 (paperback).

Suppose you are an American businesswoman meeting with your Japanese partners in Tokyo. During the meetings you find that your answers are ignored until they are repeated by one of your male colleagues. Then, during after-hours socializing, a Japanese man from your Tokyo office takes you aside to ask if you'd like to sleep with one of the clients. You are outraged, but what should you do?

You'll have a few good ideas if you've read *Doing Business with Japanese Men: A Woman's Handbook.* This is the first book I know of that addresses the specific problems that Western businesswomen confront when doing business with the Japanese. It does so brilliantly, but it is much more than "a woman's handbook"; it is one of the most readable, concise, and insightful handbooks for Western business people, men and women alike, that I have come across.

In well-researched, lively chapters that cover everything from formal business meetings to after-hours socializing, authors Christalyn Brannen and Tracey Wilen present the experiences and advice of more than 200 businesswomen from fields as diverse as law, advertising, high-tech, fashion, marketing, and retail sales.

One of the most ubiquitous problems women face in dealing with the Japanese is the very personal questions we are asked—from our age to our marital status to what form of birth control we use to when we will have children and how many. Brannen and Wilen explain that you should expect these sorts of questions and not be insulted by them since they are usually not salacious, but merely an awkward attempt to get to know you. The authors also offer a number of responses, from silence (a shaming tactic) to vague or offhand answers.

A little less harmless are the situations described in the chapter entitled "Sticky Rice": being fondled in a packed train or under the table at a business dinner, or being asked if you are "hot" or if you would like to sleep with a client. Before dealing with these inappropriate behaviors, the authors explain that they actually come from our own exports, particularly Hollywood films, *Playboy* magazine, and Madison Avenue advertising, all of which feature sexually liberated and forward women. These images lead the average Japanese man to conclude that the Western female is a walking, talking sex machine.

Obviously, anything you can do to correct this perception will help ward off unwelcome attention from Japanese men. The authors suggest direct words or actions: a personal question can be answered, "I don't want to talk about that"; a roving hand under the table can be met with your abrupt departure; a wandering hand on a train can be grabbed and held up to embarrass the fondler. The woman who was asked if she wanted to sleep with a client was rescued by another Japanese colleague who reprimanded the person asking the question.

By now, most Western business people know that after-hours socializing is a very important part of doing business in Japan. Brannen and Wilen point out that this is true if you are a man, but that as a woman, you should excuse yourself after dinner. This is because the next stop—whether it is a pub, karaoke bar, hostess club, strip-joint, or other night spot—is an establishment designed exclusively for the entertainment of adolescent men of all ages. Even if you happen to be comfortable in this environment, your Japanese hosts will be inhibited by your presence. There is also the danger that in a hostess bar you may find yourself being treated as if you were one of the hostesses.

While most of Brannen and Wilen's book relates to the difficulties that women face in dealing with the Japanese, one of the most surprising and useful chapters is about the benefits of being a woman. In "The Woman's Advantage," the authors point out that once the Japanese get used to dealing with a woman, "You are generally perceived as more understanding and sympathetic than your male colleagues." This is an especially important chapter for men to read because they can become more effective by behaving in a more typically "feminine" way. One woman explains that "We are more patient and accepting of Japanese business protocol in meetings than our male colleagues. We like to spend time discussing the proposal or problem until everyone understands and agrees. We tend not to raise our voices or argue, and therefore can more easily find areas of agreement." Another woman adds, "[Men] are used to

• be ignored = 無視される *mushi sareru* • be outraged = 激怒する *gekido suru* • insightful = 洞察力に富んだ *dōsatsuryoku ni tonda* • ubiquitous = 遍在的な/避けられない *henzaiteki-na/sakerarenai* • salacious = 好色な *koshoku-na* • vague or offhand answers = あいまいな、または無造作な答え *aimai-na, mata wa muzosa-na kotae* • inappropriate behaviors = 不適切な振る舞い *futekisetsu-na furumai* • reprimand = 叱責する / 非難する *shisseki suru / hinan suru* • adolescent men of all ages = 何才になっても思春期の男性 *nansai ni natte mo shishunki no dansei*

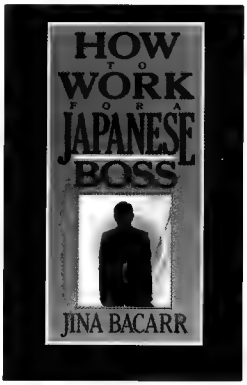
getting attention and the spotlight, and they want to move ahead too quickly. They don't know how to listen, or to be patient. They tend to break the harmony of the meeting."

Western businessmen can also learn in Brannen and Wilen's book how to assist their female counterparts when sticky situations arise. "Parrot time" is the name one woman gave to the phenomenon that often occurs in business meetings when a woman answers a question directed to her team and is met with dead silence. None of the Japanese men will respond, or even look at her, until one of her male colleagues repeats what she has just said. The woman and her colleagues came up with a simple, nonconfrontational way to eliminate this parrotting: before the woman speaks, a male colleague will force the Japanese to pay attention to her by saying "Carol is the authority on that" or "Carol knows more about that subject than I do."

In an extremely helpful later chapter, "What Some Japanese Men Think," we get some hints as to why "parrot time" and other seemingly bizarre Japanese behaviors occur. One Japanese man explains: "If a Japanese woman ever travels for her company, she is with her manager: and therefore will never answer any questions herself." Another admits, "We are not used to the idea of a businesswoman, so we don't know how to act around her."

Doing Business with Japanese Men: A Woman's Handbook is actually a deceptive title for this book because Brannen and Wilen have done an excellent job of gathering, synthesizing, and presenting insights and information that will help anyone who deals with Japanese businessmen.

Jina Bacarr's book, *How to Work for a Japanese Boss,* also has a deceptive title, but while *Doing Business with Japanese Men* is far more than its title im-



How to Work for a Japanese Boss, Jina Bacarr. New York: Birch Lane Press, 1992. 252 pages, $18.95 (hardcover).

• break the harmony = 調和を乱す *chōwa o midasu* • sticky situations = 厄介な状況 *yakkai-na jōkyō* • nonconfrontational = 対決しない/(相手の)気にさわらない *taiketsu shinai/(aite no) ki ni sawaranai* • seemingly bizarre = とっぴに見える *toppi ni mieru*

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plies, *How to Work for a Japanese Boss* only rarely gets around to giving the reader the sort of useful information that its title suggests. It is a more general guide—an oddly juxtaposed collection of chatty anecdote, historical tidbit, overblown rhetoric, and questionable cultural analysis.

Ms. Bacarr says in her preface: "My objective is to teach you how to think Japanese." But what she actually does is re-hash the general information and cultural cliches found in nearly every other book about Japan published in the last twenty years. While *How to Work for a Japanese Boss* certainly contains some of the basic information you'll need to work for a Japanese boss (how to present business cards, correct your boss, and so on), it presents it in a jumbled, badly-edited way, with sound bites of information mixed in with overly didactic anecdotes ("What Harvey hadn't understood was . . .") that are condescending, both to poor Harvey and to the reader.

Although the jacket blurb says that Ms. Bacarr has "long studied Japanese culture," I often found myself questioning her facts, explanations, and conclusions. For starters, I have never heard anyone describe a *kotatsu* as "a sunken fireplace used to hold charcoal," nor have I ever heard or read that the Japanese blackened their teeth to subdue their smiles. While it may have had this side-effect, tooth-blackening (お歯黒 *ohaguro*) was thought to protect teeth and augment beauty, since teeth were considered a repulsively exposed part of the skeleton.

Ms. Bacarr also betrays a lack of knowledge of the Japanese language when she says the Japanese character for woman means "noise." It is true that a Japanese character made up of three of the characters for woman means "strident" or "boisterous" (姦しい *kashimashii*), but the character for woman (女 *onna*) simply means "woman." Also, it is unlikely that a foreigner will ever hear a Japanese colleague say "*kao o kashite*" when he wants a word with you.

If you have already read one of the many good general books about Japan and the Japanese, you needn't read this one. If you haven't, you will get a lot more out of reading one like Diana Rowland's *Japanese Business Etiquette* (for very practical advice) or Karel van Wolferen's *The Enigma of Japanese Power* (for more in-depth analysis of why the Japanese are the way they are) or Christalyn Brannen and Tracey Wilen's excellent *Doing Business with Japanese Men: A Woman's Handbook.*

Terra Brockman is the author of *The Job Hunter's Guide to Japan.*

• oddly juxtaposed = 奇妙に並列された *kimyō ni heiretsu sareta* • overblown rhetoric = 誇張した言い回し *kochō shita iimawashi* • re hash = 蒸し返す *mushikaesu* • cultural cliches = 文化についての決まり文句 *bunka ni tsuite no kimari monku* • jumbled = ごたまぜの *gotamaze no* • sound bites = 一口単位の短い話 *hitokuchu tan'i no mijikai hanashi* • didactic = 教訓的な *kyokunteki-na* • condescending = 見下すような態度の *mikudasu yō na taido no* • repulsively = 嫌悪を感じさせるように *ken'o o kanjisaseru yō ni*

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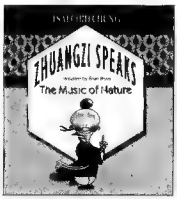

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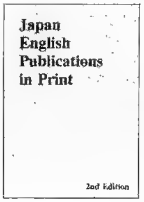

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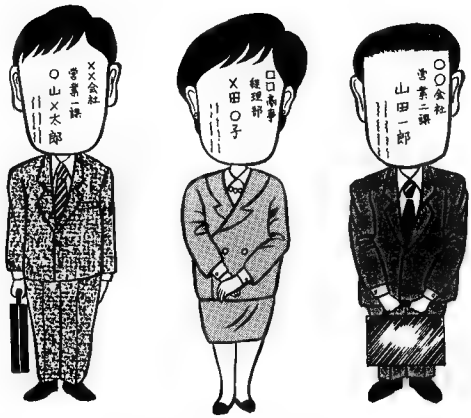

The many functions of *meishi*

Why are meishi ("business cards") so important? Because this one card can perform many useful functions.

It's an ID card

Meishi are commonly 5.5 cm tall and 9 cm wide. Printed in this tiny space are the name of the company or organization, department, section, title, the person's full name, company address, telephone number, and fax number. A meishi serves as a kind of "ID card," not legally but in everyday situations.

It identifies you in two ways: first as a physical being, and second as a social entity, or how other people should regard you. A meishi bearing the name of a well-known company or organization garners more respect than one with the name of an unknown company.

In Europe or the United States, the company you work for is less important than your position or responsibilities in that company. In Japan, it's the company name which has the most significance. This is apparent when meishi are exchanged during an introduction. As mentioned earlier, after saying "Hajimemashite," a person states the name of the company before his or her personal name.

It's a passport

A company is an independent nation in the world of business, and a "passport" is often necessary to enter another company's building. Meishi are used for this.

When visiting a company for the first time, you will find yourself in an awkward position if you arrive without meishi. Top corporations all have reception desks where visitors are requested to show their meishi. The receptionist may accept an excuse like, "Oh no, I left them in my other suit," but in certain cases the visitor may be denied entry and turned away.

You may be permitted through "immigration," but you will be embarrassed again later, when meeting the person with whom you have the appointment. You will feel empty-handed when the other person presents a meishi. It's the same uneasy feeling as when taking a friend or client out to dinner, your treat, and then discovering you've forgotten your wallet. Even if everything else goes smoothly, it's difficult for you both to keep this incident out of mind for the rest of the evening. In short, you can forget your wallet, lunch, or umbrella, but never your meishi.

It's a memorandum

On the meishi you receive from someone, you can write the date, impressions you have of the person, or notes about the discussion you had. This information will stimulate your memory in case you meet that person again. These notes should be written afterwards, when you are alone. Otherwise, the other person will feel uncomfortable being "analyzed" on the spot.

It's an entry in an address book

In Japan, season's greeting cards are sent to friends, relatives, and business acquaintances two times a year: in summer (*shochū-mimai*) and at New Year's (*nengajō*). There

are some Japanese who consider this custom an empty formality and want it abolished, but it has many adherents. The postal service even has to hire extra part-time workers to alleviate the workload.

Meishi received are a vital reference when writing these cards or other correspondence. Well-organized people will diligently input name and address information in a computer; others will file them in a meishi folder. One often flips through the meishi folder before writing a card or letter.

In certain cases a person's department or title may have changed from what is indicated on the meishi you received. Personnel changes usually occur in April and September, and when a person is transferred to another department, a notice is sent to his or her business associates or clients. A change can happen with short notice, though, and not all are informed about it. An associate may also overlook it in the piles of mail received each day. In writing a letter to the person, an error with the person's department is not a serious mistake, but to mark the title incorrectly can cause problems. A department chief identified as "section chief" would have hard feelings.

It can be an introduction card

Suppose you are discussing business with someone or seeking his or her advice. This person may say, "I am not familiar enough with this matter. Let me introduce you to Mr. A who is." In this case, meishi are occasionally used as introduction cards. Your client or advisor will take out his or her own meishi, write "As an introduction to Mr. A. With best regards . . ." on it and present it to you. This little letter of introduction can open new doors for you.

It can serve as a receipt

A meishi can be used as a simple receipt, when an actual one is not available, by writing the amount received, date and the pertinent information and stamping one's inkan seal on it.

It can be an IOU

Entertaining a client, a man goes to pay the bill and discovers he is short of cash and has also left his other wallet full of credit cards in another suit. He writes the amount outstanding on his meishi as an IOU for the restaurant manager. This doesn't always work, of course. It helps if the man is well- dressed and his meishi is from a prestigious company.

Since meishi printed with the name of a major company are more likely to be accepted as an emergency IOU, they are at times forged and used to trick restaurant proprietors. So, before giving out their meishi, persons with major social responsibilities, such as high government officials and well-known lawyers, write on the back the name of the person they are about to give it to and the date. This is to prevent the abuse of their meishi as described above. There are some public officials who take extreme precaution by never giving out their own meishi, even when they have received one from another person. Not all public officials observe this practice. A notable exception is politicians—they pass out their meishi like feeding bread crumbs to pigeons.

Next issue: the physiognomy of meishi

***by* Sawane Fumitoshi**

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Ambassador Eases Communication with Japan

by Douglas Horn

If you need to write a letter to someone in Japanese and do not happen to be one of the dozen or so people in America who has mastered the kanji writing system, you have two choices: write the letter in English and hope the recipient can understand it, or spend hours knee-deep in kanji dictionaries and grammar books trying to write the letter in Japanese—and still hope the reader can understand it.

To these options, Language Engineering Corporation adds another—Ambassador v.1.0. Assuming you have a Macintosh with 2MB of RAM running KanjiTalk 6.0.5 or higher (or the new Japanese Language Kit for System 7.1), you can use this unique tool to help you write simple business letters in Japanese. The best part is, you won't need to worry about whether your letter will be understood or not.

Though machine translations have improved significantly, a true translation program capable of running on a desktop computer is still some years away. Instead of translating your text, Ambassador provides a list of 480 pre-translated template phrases from which the user can choose. These phrases are classified by subject, and even arranged into 200 preformatted letters, called Readymades, to make the sentences easier to select. Blanks are provided for specifics, such as names, addresses, cities, and dates.

For example, to create a price quotation to a Japanese company, the user would select the price quotation Readymade and fill in the recipient's address, the item name, and price. The program would compose a letter with the same information in Japanese, with the exception of any specific information that the user entered. This 'fill-in' information can be looked up in the noun dictionary provided with Ambassador.

Ambassador's dictionary contains 1,250 words and allows the user to define 250 additional words. These words include the names of countries, states, and major cities, along with airlines, Japanese companies, and common business terms. Despite its relatively small vocabulary, Ambassador does a commendable job of finding many common words.

The concept is a successful compromise between what users want and what technology can currently deliver. Either Japanese or English can be used as the original text, and a manual is included in each language. The documentation is brief, but complete, and combined with the intuitive Macintosh interface, the program is easy to use. On-line help is also available, although it is accessed alphabetically, rather than being context-sensitive. Language Engineering does not have a toll-free number for technical support, but they are available from 9 a.m. to 5 p.m. Eastern time and will respond to calls received outside that time zone as soon as possible.

As with any Macintosh application, the installation is a breeze. The program itself is fairly intuitive, although I would not recommend trying to operate it before reading the first few pages of the manual.

The program is not as extensive as some users might desire—each user will wish that this sentence or that phrase had been included, but that is unavoidable. The next version of Ambassador, scheduled for release in early fall, has almost twice as many templates and covers personal as well as business topics. It will be available as a free upgrade to those who purchase version 1.0. A DOS/V version for PCs is also expected by the time this review is printed.

There are still a few shortcomings that diminish this otherwise excellent program. First is the lack of an address book to store sender and recipient addresses—a very simple database for this would ease use considerably.

Another minor inconvenience exists in the formatting system. The user may select any font size available on the computer, but that formatting is applied to the entire document. It is not possible to change the font for a small section of text. One can export the file to a Japanese word processor and make changes there, but this is hardly an elegant solution.

As for cultural appropriateness, the sentences used in Ambassador are correct, and the manual does offer a few notes on cultural points, but Ambassador offers only two Japanese salutations—formal and informal, ignoring the seasonal phrases used in traditional Japanese letters. A Japanese formal letter begins with *haikei* 拝啓 and ends with *keigu* 敬具, where an informal letter would begin with *zenryaku* 前略 and end with *sōsō* 草々. The first phrase in a letter usually refers to a season—in mid-April one might

use *"Sakura ga chirahora sakihajimeru koro ni naru to . . ."* (桜がちらほら咲き始める頃になると, "It is now the time that cherry blossoms begin to bloom here and there . . .") Ambassador uses only the generic *"Masumasu goseiei no koto to oyorokobi mōshiagemasu . . ."* (ますますご清栄のこととお喜び申し上げます, "I'm glad that you are healthy and prosperous"). Also ignored is the Imperial dating system, preferred for business communication. These flaws make the program less congenial, but still more enjoyable than any of the available alternatives.

Ambassador isn't a word processor, but if you can use a Japanese word processor well, you probably don't need Ambassador. On the other hand, for anyone who needs to send an occasional letter to Japan, it is a useful tool. One caveat: though the Japanese are impressed with and appreciative of letters in their own language, you had better hope that they use Ambassador too. Otherwise, all of the time you saved by not trying to write letters in Japanese may be lost trying to *read* letters in Japanese!

In summary, Ambassador is a useful tool for basic communication between Japanese and English speakers. Though it still has some flaws inherent in the first release of any software application, it is a unique program that delivers what it promises, and is worth the money to anyone who needs to write simple business correspondence in Japanese.

For more information contact:
Language Engineering Corp.
385 Concord Ave.
Belmont, MA 02178
Tel (617) 489-4000

Ambassador In Action

When you go into Ambassador, it opens two windows: one for English and one for Japanese. You can then either string sentence templates together or select a pre-formatted letter, and fill in the blanks. You can work in either window, and whatever you do in one will be reflected (in the appropriate language, of course) in the other. Following is one of the sentence templates found under "Products: information - sending." When you click on the boxes containing text, a pull-down menu appears, allowing you to choose from multiple options, as illustrated. (The menus always come down, but we have shown one going up to provide a clear view of the text.) The underlined text (a page number in this case) is "fill in the blank," and clicking the square checkboxes lets you include or omit parts of the sentence as appropriate to your situation. The optional text is greyed out on the screen when not selected. When you are done, you can print the document from either window and the letter will simply contain the information you gave it.

From the English Window:

I am | enclosing | a catalog | ❑ and a | price list | providing basic information about our | product. | ❑ You will find the product you mentioned on page 10.

product line
products
services

From the Japanese Window:

サービス
製品［複数］
製品の種類

私は | カタログ | ❑ と | 価格表 | を同封いたしますので | 製品［単数］ | に関する基本的なことはおわかりいただけると存じます。❑ なお、お問い合わせの製品は10ページに載っております。

JACK SEWARD'S

OUTRAGEOUS JAPANESE

It is often taken as an article of faith that the amiable, soft-spoken Japanese seldom resort to verbal abuse or defamation in their dealings with others. All the same, while I was attending Japanese language school, our top-priority mission was acquiring the vocabulary needed to (a) roundly malign others, and (b) become cozy with Oriental maidens when we at last reached the distant, misty shores of Japan. The harvest of the second task was indeed much more bountiful than the first.

But I persevered and at length came to understand that the Japanese language—if not a cornucopia of curses and censure—is at least rich enough to reasonably satisfy occasional compulsion to condemn and recriminate. Granted, the Japanese strive for surface harmony and try to avoid antagonistic confrontations when possible. As a result, quantitatively speaking, they do not generate verbal vitriol in the quantity or variety that can be attributed to some other nationalities. But this is not to suggest that they are without their resources. As you will see, they can be inventive users of invective that is both vivid and injurious.

Part 1: Ridiculing Physical Appearance

Fat or Skinny

The Japanese language is rich in words to hurt others through disparaging comments about weight, shape, age, attire, odor and hairiness. Let's look first at several choice words of abuse that can be directed at those who are, bluntly speaking, *futotte iru* (太っている, "fat"). There is a very good (and obvious) reason that I know a god's plenty of such colorful epithets, enough of them having been directed at my person.

I must note, however, that the Japanese may not all agree that such words are belittling. Although the younger generation wants to be "smart" スマート *sumāto* (meaning fashionably slender, not intelligent), the older ones tend to regard obesity as obvious proof of success and wealth. Else, how could you afford to eat enough to put on that extra weight? Indeed, the word for paunch is *jūyaku-bara* 重役腹, or "a company director's stomach."

I shudder to recall how often a Japanese acquaintance (I disdain to use the word friend) has launched at me a brutal barb like:

まあ　スワードさん は　本当に　太っている, ね。
Mā,　Suwādo-san　wa　hontō ni　futotte iru,　ne.
(excl.)　(name-hon.)　as-for　truly　fat　are　(emph.)
"You really are fat, aren't you, Mr. Seward."

I try to keep in mind that my acquaintance may have meant his comment as a compliment of sorts but it has taken me a long time to accustom myself to such frank evaluation, a very long time indeed.

Other words which can be used to describe excessive weight include でぶでぶ *debu-debu* and ぶよぶよ *buyo-buyo*, as in these examples:

部長　の でぶでぶした　娘　を 呼ばんどこう
Buchō　no debu-debu shita musume　o　yobandokō.
dept. head ('s)　fat/plump　daughter　(obj) let's not call/invite
"Let's not invite the section chief's obese daughter.

彼女の　尻 に 合う 椅子 は　ない　から。
Kanojo no　shiri ni au isu　wa　nai　kara.
her　hips to fit chair as-for don't have because
We don't have a chair that would fit her hips."

- *debu* by itself is a noun meaning "fat person."
- *yobandokō* is a contraction of *yobanaide okō*, from the verb *yobu* ("call/invite/summon") and the volitional form of the verb *oku*. Used this way with the *-te/-de* form of another verb, *oku* means "(do the action of the first verb) and let it go at that."

あの ぶよぶよばあさん はあなたに 手 をふっている。
Ano buyo-buyo bāsan　wa anata ni te　o　futte-iru.
that　flabby　old woman as-for　you　at hand (obj)　is waving
"That flabby old woman is waving her hand at you."

Other germane expressions:
でっぷりした(人) *deppuri shita (hito)* — dumpy (person)
年増太り *toshima-butori* — gain in weight that women may ex-

The material in this column is excerpted from the book *Outrageous Japanese*, by Jack Seward, Charles E. Tuttle, Inc., Tokyo, Japan. MANGAJIN has added Japanese *kanji* and *kana*, as well as grammar and vocabulary notes.

perience with the encroachment of middle age
zunguri shita (hito) ずんぐりした(人) — fat and short (person)
hyakkan debu 百貫でぶ — tub of lard (*Hyakkan* means 100 *kan* or 826 pounds.)
futotcho 太っちょ — blimp/fatty

In contrast to such heavyweights, we have the skinny ones. *Yaseru* やせる is the verb meaning to lose weight, and from it derives やせこけた *yase-koketa* ("to be emaciated").

その やせこけた 男 は 病気 に違いない。
Sono yase-koketa otoko wa byōki ni chigai nai.
that emaciated man as-for sick without doubt
"That emaciated man has to be sick."

- *ni chigai nai* (lit. "without difference") means "for sure/without doubt."
- the verb *kokeru* by itself means "(flesh/body) is sunken/hollow."

久しぶりに ヤスベさん に あった が
Hisashiburi ni Yasube-san ni atta ga
after a long time (name) (-hon.) to/with meet but
"I met Yasube for the first time in a long while.

見る 影 もなく やせていました。
miru kage mo naku yasete-imashita.
see shadow there was not (even) was skinny
"He was a mere shadow of his former self."

- *miru kage* = "a shadow to see" ▸ "a visible shadow." *Miru kage mo nai* means "There is not even a shadow to see," and changing *nai* to *naku* makes this an adverb phrase modifying *yasete-imashita.*

そうだよ。 骨 と 皮 ばかり さ。
Sō da yo. Hone to kawa bakari sa.
that's right bones and skin/hide only (emph.)
"That's right. He's just skin and bones." (PL2)

- *kawa* can be used to refer to the "skin" of fruits and vegetables, the "hide" of animals, and a number of other figurative "skins," but the usual word for human skin is *hifu* (皮膚).

Wags who wish to personalize this description can construct such names as:

骨皮すじ子 *Honekawa Sujiko*
(Miss) Sujiko Honekawa (lit., Miss Sinewy Bonehide)

- *suji* (筋) means "sinew/tendon," and adding *ko* (子) makes the word sound like a girl's name.

This reminds me of how a friend once depicted such a woman. He said, "Putting your arms around her is like putting your arms around a sack of antlers."

Such ridicule can be extended to men by using the name:

骨皮すじお *Honekawa Sujio*
(Mr.) Sujio Honekawa (The final *o* indicates it is a male name, whereas a final *ko* signals a feminine name.)

There is a class of Buddhist ascetics who fast for religious purposes. Like Mahatma Gandhi, these holy men usually do not have enough excess fat on them to feed a gnat for a day. They are called 羅漢 *rakan* — skin-and-bones Buddhist fanatics (the word was once applied to Buddha's five hundred disciples who had entered into the state of Nirvana.)

In the last extreme, those fleshless ones become mere 生ける屍 *ikeru shikabane* — living corpses.

Men who are not necessarily fat but whose bone structure (*hone-gumi* 骨組) is huge can be disparaged with words like these:

うど *udo* — great awkward oaf

大男 総身 に 知恵 が まわりかね
ō-otoko sōmi ni chie ga mawari-kane
big man entire body to wits/intelligence (subj) can't go around
The brain power of a big man does not extend throughout his body. (That is how the proverb translates, but it's easier just to say, "You dumb lout.")

- *mawari-kane* is a combination of *mawari,* from the verb *mawaru* ("go around/circulate") and *kane,* from the verb *kaneru,* which, when added on to another verb, means "cannot . . ."

A David next to such a Goliath could be cut down with the following:

ちんちくりんな男 *chinchikurin-na otoko* — dwarfish man
小人 *kobito* — pygmy, runt, shrimp
一寸法師 *issun-bōshi* — Tom Thumb (lit., a one-inch monk)

何? オレ は 一寸法師 だ って?
Nani? Ore wa issun-bōshi da tte?
What? I as-for one-inch monk is/am (quote)
"What? I'm a Tom Thumb?"

貴様 は けしからん 小人 じゃない か。
Kisama wa keshikaran kobito ja nai ka.
you (derog.) as-for insolent/disgraceful dwarf/pigmy aren't (?)
"Why, you're nothing but an insolent runt, aren't you!"

- *ore* is a rough/informal masculine word for "I/me."
- *kisama* is a very rough and derogatory word for "you."

The Body and Physical Attributes

Face

にきびだらけの顔 *nikibi-darake no kao* — pimple-covered face
珍無類の顔 *chinmurui no kao* — face that would stop a clock

- *chin* means "rare/curious/strange," and *murui* means "incomparable/without like kind."

梅干顔 *umeboshi-gao* — prune face
醜い顔 *minikui kao* — ugly face

ゆき子 の 醜い 顔 を 見た だけで
Yukiko no minikui kao o mita dake de
(name) 's ugly face (obj.) see only
虫酸が走ります。
mushizu ga hashirimasu.
be disgusted
"The mere sight of Yukiko's ugly face sends chills down my back."

- *mushizu ga hashiru* (lit. "bug-acid runs") is a set expression meaning that one is disgusted/revolted.

助平げ *sukebege* — lecherous looking (face)

垂れ頬 の 助平げな 面構え だった。
Tarehoho no sukebege-na tsuragamae datta.
hanging cheek (ed) lecherous looking face/countenance was
"It was a lecherous face with drooping jowls."

- *tarehoho* combines *tare* from the verb *tareru* ("hang down"),

and *hoho* ("cheek").
- *tsura* is a slang word for "face," and *gamae* (*kamae*) means "structure/style/appearance"

早苗　は　目も当てられないくらいひどい 顔 です。
Sanae wa me mo aterarenai kurai hidoi kao desu.
(name) as-for can't even lay eyes on extent awful face is
"Sanae's face is too awful to look at."

- *aterarenai* is the negative potential ("can't do") form of *ateru* ("apply to/direct to"), and *kurai* is "about/to the extent" so *me mo aterarenai kurai hidoi* means "awful to the extent that (one) can't even direct the eyes to," and modifies *kao*, "face."

The following three words are all used to mean a stupid looking face:

馬鹿面 *baka-zura*
あほう面 *ahō-zura*
間抜け面 *manuke-zura*

Eyes

脂目の鬼ばばあ *yani-me no oni-babā* — rheumy-eyed old devil of a woman

- *oni* means "devil/demon," and *babā* is a derogatory word for "old woman/hag."

ひんがら目の売笑婦 *hingara-me no baishō-fu* — cross-eyed prostitute (*Suga-me* means the same as *hingara-me*.)
出目の好色漢 *de-me no kōshokkan* — pop-eyed lecher
団栗眼の覗き見 *donguri-manako no nozoki-mi* — goggle-eyed Peeping Tom (*donguri* is acorn; *manako* is another word for eyes.)
切れ長の目 *kirenaga no me* — slit-eyes
目のすりあがった東洋の女 *me no suri-agatta Tōyō no onna* — slant-eyed Oriental woman
ロンパリの目 *Ron-Pari no me* — wall-eyes (lit., London-Paris eyes). Imagine that you are standing athwart the English Channel and are looking at both the cities simultaneously.

Mouth

鰐口の代議士 *wani-guchi no daigishi* — Diet member with the mouth of a crocodile
出歯の踊り子 *deppa no odoriko* — buck-toothed dancer (*Soppa* 反歯 also means buck-toothed, or, according to some sources, snaggle-toothed.)

息　の　臭き　は　主　　知らず
Iki no kusaki wa nushi shirazu.
breath ('s) stench as-for owner does not know
One is not aware of his own foul breath.
(This is a literary expression used to describe someone who is blissfully unaware of his own faults. This is not, however the case for the unfortunates around him.)

That should provide sufficient material to allow most readers to begin verbally abusing their friends and neighbors. In the next lesson we will finish up the section on physical attributes, and move on to the more serious business of Threats, Taunts and Curses.

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POLITENESS LEVELS

Codes used in *Mangajin*

(PL4) Politeness Level 4: Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite
Typified by the verb *desu*, or the *–masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations: To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

PRONUNCIATION GUIDE

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds—the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written a,i,u,e,o in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macar*o*n*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel (*iimasu*).

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the *r* sound, which is like a combination of the English *r* and *l*, winding up close to the *d* sound. If you say the name Eddie and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* ("collar").

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the *k* sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking," *kin'en* (actually four syllables: *ki-n-e-n*) and the word for "anniversary," *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases there are not essential to the meaning. Beginners are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same in English.

THE FAR SIDE by Gary Larson
ザ・ファー・サイド　ゲリー・ラースン

Knowing how it could change the lives of canines everywhere, the dog scientists struggled diligently to understand the Doorknob Principle.

どれだけ世界中の犬類の生活を変えるかを念頭において犬の化学者達は、ドア・ノブの原理を解明しようと、懸命の努力を続けた。

どれだけ　世界中　の　犬類　の　生活　を　変える　か　を　念頭において
Dore dake　*sekai-jū*　*no*　*inu-rui*　*no*　*seikatsu*　*o*　*kaeru*　*ka*　*o*　*nentō ni oite*
how much　all over the world　('s)　dog (genus)　('s)　life　(obj)　change　(?)　(obj)　knowing/keeping in mind

犬の科学者たち　は　ドア・ノブの　原理　を　解明しようと　懸命の努力　を　続けた。
inu no kagakushatachi　*wa*　*doa nobu*　*no*　*genri*　*o*　*kaimei shiyō to*　*kenmei no doryoku*　*o*　*tsuzuketa.*
dog scientists　(as-for)　doorknob　('s)　principle　(obj.)　try to understand　diligent efforts　(obj.)　continued

- canine [keinain] = イヌ科(か)の動物(どうぶつ)、イヌ(の)
- *nentō ni oite* is from *nentō ni oku* ("keep in mind/know").
- although it's not always necessary to make the singular/plural distinction in Japanese, adding the suffix *-tachi* is one way to form a plural noun.
- *kaimei suru* = "make clear/elucidate," and *kaimei shiyō* is the volitional ("let's . . .") form of the verb. The construction verb-*yō to suru* implies "striving/endeavoring to (do the action of the verb)."

Calvin and Hobbes

by Watterson

1 2 3 4

1

Calvin: "Do you have any money?"
➔ お金　持ってる?
O-kane *motte-ru?*
(hon.-) money have

Hobbes: "Nope."
ぜーんぜん。
Ze–n zen
none at all

- nope [noup] は no の会話的表現。

2

Calvin: "Hmm . . . How can we get some?"
➔ フム . . . どう やったら　お金　手に入れられる かな?
Fumu . . . *Dō* *yattara* *o-kane* *te ni irerareru* *ka na?*
hmm how if (we) do (hon.-) money can get hold of I wonder

4

Calvin: "Who do we know that we could sue?"
➔ 裁判　で 訴えられる 人、　誰か　いない　かな?
Saiban de uttaerareru hito, dare ka inai ka na?
court at can sue person somebody doesn't exist I wonder

- sue . . . for ～(主に損害賠償の)訴えを起こす。何事も裁判に持ち込むのが一般的な米国では、裁判を金儲けの一手段として考える傾向が一部にあり、ここではそれを皮肉っているもの。

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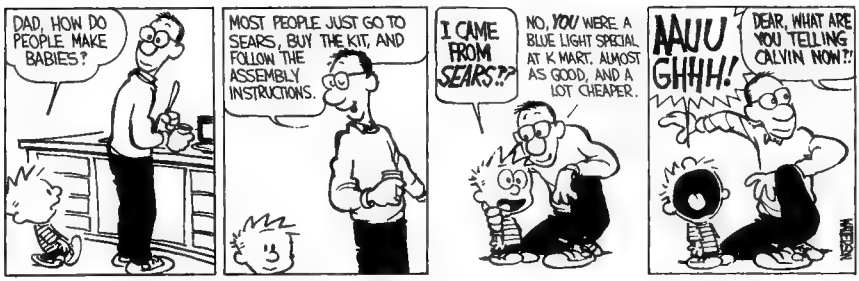
Calvin and Hobbes
by Watterson
DAD, HOW DO PEOPLE MAKE BABIES?
MOST PEOPLE JUST GO TO SEARS, BUY THE KIT, AND FOLLOW THE ASSEMBLY INSTRUCTIONS.
I CAME FROM SEARS??
NO, YOU WERE A BLUE LIGHT SPECIAL AT K MART. ALMOST AS GOOD, AND A LOT CHEAPER.
AAUU GHHH!
DEAR, WHAT ARE YOU TELLING CALVIN NOW?!
1
2
3
4

1

Calvin: "Dad, How do people make babies?"
➔ パパ、みんな どうやって 赤ちゃん を つくる の?
Papa, minna dō yatte akachan o tsukuru no?
dad everyone how do baby (obj.) make (explan.)

2

Father: "Most people just go to Sears, buy the kit, and follow the assembly instructions."
➔ たいていの人 は ただシアーズ へ 行って、セット を 買ってきて、
Taitei no hito wa tada Shiāzu e itte, setto o katte kite,
most people as-for just Sears to go set/kit (obj.) buy and bring home
説明書 の 指示 に 従って 組み立てる だけ さ。
setsumeisho no shiji ni shitagatte kumitateru dake sa.
instruction sheet 's instructions to follow put together only/just (emph.)

- Sears は大手の大衆的デパートの名前。
- assembly instructions 組み立て指示。Instructions はこの意味では通例、複数形を用いる。

3

Calvin: "I came from *Sears*??"
➔ ぼく は シアーズ からきたって いう の??
Boku wa shiāzu kara kita tte iu no??
I/me as-for Sears from came (quote) say (explan.)

Father: "No, you were a blue light special at K Mart. Almost as good, and a lot cheaper."
➔ いや、お前 は Kマートの 超特価品 だったんだ。シアーズ の と
Iya, omae wa, Kei māto no chō-tokkahin datta n da. Shiāzu no to
no you as-for K Mart 's super-special price item were (explan.) is Sears 's with
品質 は それほど 変わらない けど、ずっと 安かった ん だ よ。
hinshitsu wa sore hodo kawaranai kedo, zutto yasukatta n da yo.
quality as-for that much isn't different but much/by far was cheap (explan.) is (emph.)

- K Mart 安さが売り物の大手のディスカウントストア。Sears と比べると格が下がる。
- blue light special 特価品、バーゲン品。K Mart では「ただいまより(10)分間青ランプのついた売り場で(何々)が特別価格になっております。」というようなアナウンスが度々きかれる。これがblue light special.

4

Calvin: "AAUUGHHH"
➔ ウワーン!
Uwa-n!

Mother: "Dear, what are you telling Calvin now?!"
➔ あなた、いったい 今 カルヴィン に 何 を 言ってる の?
Anata, ittai ima Karuvin ni nani o itte-ru no?
dear (emph.) now Calvin to what (obj.) are saying (explan.)

- dear 夫婦間や親から子へ、愛情や親しみをこめて使う呼びかけの言葉。この他 sweetheart, honey などもよく使われる。

Calvin and Hobbes
SO THE CONTRACTOR SAYS IT WILL COST ABOUT $200 TO FIX.
OH, THAT DUMB KID!
WELL, IT'S ALL PART OF RAISING A CHILD, RIGHT?
MM.
YOU'RE NOT SORRY WE HAD CALVIN, ARE YOU?
ARE YOU?
I ASKED FIRST...BESIDES, IT WASN'T ALL MY DECISION.
ALL I KNOW IS THAT I OFFERED TO BUY US A DACHSHUND, BUT NO, YOU SAID..
1
2
3
4

1

Wife: "So the contractor says it will cost about $200 to fix."
→ まぁ、修理業者 は 修理する のに 200ドル くらい かかる っていってる わ。
Mā, shūrigyōsha wa shūri suru no ni nihyaku-doru kurai kakaru tte itte-ru wa.
well repairman as-for fix/repair in order to 200 dollars about require/cost (quote) says (fem. colloq.)

Husband: "Oh, that dumb kid!"
→ あぁ、あのアホ ガキ め!
Ā, ano aho- gaki me
oh that dumb kid/brat (derog.)

- contractor は土木関係の請負い業者のこと ―カルヴィンが家を損害するようなイタズラをしたらしい。
- dumb = バカな、まぬけな。kid = 子供、ガキ。どちらも会話的表現。

2

Wife: "Well, it's all part of raising a child, right?"
→ でも、これも みんな 子育て の うち よ ね?
Demo, kore mo minna ko-sodate no uchi yo ne?
but this also all child-rearing 's within/part of (emph.) (colloq.)

Husband: "Mm."
→ ムム
Mumu

- Right? 会話の文末に付けて、相手の同意を求めるときなどに用いる。付加疑問文と同様の効果がある。

3

Wife: "You're not sorry we had Calvin, are you?"
→ あなた、カルヴィン を つくった こと、後悔している わけ じゃない わ よ ね?
Anata, Karuvin o tsukutta koto, kokai shite-iru wake ja nai wa yo ne?
you/dear Calvin (obj.) made fact that are regretting case/situation isn't (fem. colloq.) (emph.) (colloq.)

Husband: "Are YOU?"
→ 君 は どう なの さ?
Kimi wa dō na no sa?
you as-for how (explan.) (emph)

4

Wife: "I asked first . . . Besides, it wasn't all MY decision."
→ 私 が 先に 聞いた ん じゃない...
Watashi ga saki ni kiita n ja nai . . .
I/me (subj.) first asked (expln.) didn't

それに、私 の 意志 だけ で 決めた こと でもない わ。
sore ni, watashi no ishi dake de kimeta koto demo nai wa.
and also I/me 's will/volition only with decided thing isn't necessarily (fem. colloq.)

Husband: "All I know is that I offered to buy us a dachshund, but no, YOU said . . ."
→ ぼく が 覚えてるの は、ぼく が ダックスフンド を 買おう って 言った のに、
Boku ga oboete-ru no wa, boku ga dakkusufundo o kaō tte itta no ni
I/me (subj.) am remembering (as-for) I/me (subj.) dachshund (obj.) let's buy (qoute) said even though

君 が 嫌だ って言った こと だけ さ。
Kimi ga iya da tte itta koto dake sa.
you (subj.) is disagreeable (quote) said fact that only (emph.)

- dachshund [da:kshund] 胴が長く足が短いドイツ種の犬。日本語との発音の違いに注意。

Lesson 26 • Gestures & Body Language (II)

In the last issue, we introduced some of Japan's non-verbal communication signals, but there was too much material for one lesson. Although still not exhaustive, here is Part II.

The "V" sign

© Takahashi Rumiko / *Ranma 1/2*, Shogakukan

The "V for victory" sign apparently came to Japan first through the well-known photograph of Churchill (after WWII). In the 60s and 70s, however, it began to be used as the "peace" sign. It's now a kind of standard gesture for photos and poses in general, although it does retain some of the "victory" nuance (see the last illustration below).

In this example from *Ranma 1/2*, Ranma had been followed by an adversary trying to discover a weakness to exploit. Although the rival's aim was stealth, Ranma knew that he was being photographed, and made sure to cop a pose every time his picture was taken.

Addressing a group at a wedding reception, this elderly gentleman is a friend of both the bride and groom. He is also a rather shameless self-promoter, and the "V" sign is a regular part of his routine whenever he has an audience.

Sound FX: パチ　パチ　パチ　パチ　パチ
Pachi pachi pachi pachi pachi
(sound of clapping/applause)

- a single strong clap might be *pan*, but *pachi pachi* is the standard FX for applause.

© Urasawa Naoki / *Yawara*, Shogakukan

Posing for a picture is not the only occasion for the "V" sign. It is also used to indicate a sense of accomplishment, satisfaction, or happiness. Here a young restaurant worker is being told by the master chef that the food he prepared is satisfactory. He finds out in the next frame that the chef actually wanted food that didn't taste too good, so his accomplishment is questionable.

© Abe & Kurata / *Aji Ichimonme*, Shogakukan

Chef: ええ　やろ。
Ē　*yaro.*
good/fine　is/probably is
"It's fine" (PL2)

Ihashi: やった!
Yatta!
did (it)
"All right!" (PL2)

- *ē* is a dialect version of *ii*, ("good") and *yaro* is Kansai dialect for *darō* ("is/probably").
- *yatta* is literally, "did (it)," but also carries the meaning of, "great/all right!" (See Basic Japanese 13)

Maru/Batsu

Something like "thumbs up/thumbs down," *maru* (○) and *batsu* (×) are used in Japanese schools when grading tests. (○="good/correct"; × ="no good/incorrect"; △ ="partially correct") As the following scenes from *Aji Ichimonme* illustrate, they are also used as signs of approval/disapproval.

A restaurant critic who has his own TV show samples meals from various restaurants and gives his evaluation in the form of a *maru* or *batsu*. Restaurants blessed with a *maru* are swamped with business, while those given a *batsu* might as well close shop. In this first scene, a cook is talking about the show with a friend, and imitating the critic's gesture.

© Abe & Kurata / *Aji Ichimonme*, Shogakukan

Cook: マルーウって
Marū tte
circle/pass (quote)
"When he says, 'maru'..." (PL2)

- he has lengthened the word *maru* for emphasis.

Here is the critic himself in action on his TV show.

Critic: バーツ!
Bātsu!
fail/no good
"Thumbs down!" (PL2)

FX: ガックリ
Gakkuri
(effect of being disappointed)

- *batsu* is lengthened, again for emphasis.

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The word *peke* is sometimes used as a synonym of *batsu*. The workers here are discussing the rating another restaurant was given.

© Abe & Kurata / *Aji Ichimonme*, Shogakukan

Ihashi: ペケ?
Peke?
no good/fail
"(It was given a) 'No good'?"
(PL2)

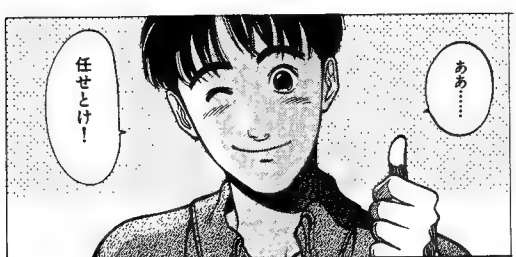
Leave it to me

Pounding your chest with one fist indicates your confidence in your ability to do something, and is a way of assuring others that you will carry out your duties properly. Here Yamamoto has volunteered to treat his co-workers to some cherries. This may not seem like cause for chest-pounding, but it is early in the season and a small basket of cherries sells for ¥20,000.

Yamamoto: 任せて　下さい!!
Makasete *kudasai!!*
leave to/entrust please
"Leave it to me!" (PL3)

© Mōri & Uoto / *Kasai no Hito*, Shogakukan

The thumbs up sign is used in Japan and carries pretty much the same meaning as in the West, i.e. "OK/good/understood/gotcha." In this scene, a small boy has just advised Shōta not to let Miyuki (Shōta's girlfriend) get away.



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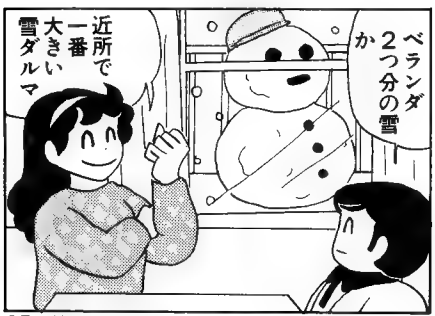
Shōta: ああ . . . / 任せとけ!
Ā . . . / *Makasetoke!*
yeah / leave/entrust
"Ok, I'll take care of it!"
(PL2)

- *makasetoke*, is a contraction of *makasete oke*, combining the *-te* form of *makaseru* ("leave/entrust") with the abrupt command form of *oku*. This use of *oku* implies that an action is made ("leaving it to me"), and left "as-is" — there is no need for further concern.

A show of strength

This gesture may look familiar, but the meaning in Japan is quite different. It is made without the vigorous movement that accompanies its obscene counterpart, and means that you are strong or skillful at something. The hand on the arm is to stress the flexed bicep.



© Terashima Reiko / *Kuriko-san, Konnichi-wa,* Take Shobō

Child: ベランダ　2つ分　の 雪　か
Beranda futatsu-bun no yuki ka?
veranda two portions of snow (?)
"The snow from two verandas, huh?" (PL2)

Kuriko: 近所　で　一番　大きい　雪ダルマ!
Kinjo de ichiban ōkii yuki daruma!
neighborhood at/in #1/most big snowman
"It's the biggest snowman in the neighborhood!" (PL2)

- *futatsu-bun* means "two portions," so *beranda futatsu-bun no yuki* means "two veranda portions of snow," or "the snow from two verandas."
- a snowman is not *yukiotoko* (or *yukihito*) in Japanese, but rather *yukidaruma* or "snow Daruma." Daruma is the Japanese name for Bodhidharma, who founded Zen Buddhism in China. Legend has it that he meditated for so long in one position that his arms and legs fell off. Daruma dolls, used in Japan as symbols of perseverance or charms for the fulfillment of various wishes, have a rounded shape with no arms or legs.

Scooping goldfish from a pool of water with a small wire frame over which a wafer-like substance resembling goldfish food has been stretched is a common carnival game in Japan. Because the scoop is very flimsy and disintegrates almost as soon as it gets wet, the game requires considerable skill. The mother in this scene vows to go get a goldfish for her sick son, since he can't go to the nearby *matsuri* ("festival").

© Hosono / *Mama,* Shogakukan

Mother: そうだ、ママ　が　金魚　とってきて
Sō da, mama ga kingyo totte kite
that's right mama (subj.) goldfish take and come
あげよっか? / うまい　ん　だ　ぞー。
ageyokka? / umai n da zō.
(favor) (?) / skillful (explan.) is/am (masc. emph.)
"I know! Should I go and get you a goldfish? / I'm good at it, you know!" (PL3)

Child: うーん。
U-un.
no
"Uh-uh!"

- using the *-te kuru* form of a verb (as in *totte kuru*) indicates that one intends to go do the action and then return to their present location.
- *ageyokka* is a colloquial form of *ageyō ka* ("should I give to/do for you?")
- *zo* is a rough/masculine particle for emphasis, but female speakers can use it for special effect in informal situations such as talking to kids (especially boys), among close friends, or when speaking to themselves.

Imploring

Putting the hands together with the fingers pointed up is a gesture used when worshiping or praying, and therefore relates to imploring or asking a favor. In this scene from *Be-Bop Highschool*, the female delinquent Junko is asking her new "boyfriend" to call her by a pet name. He doesn't realize that she is setting him up as the butt of a joke.

Junko: おネがい! ね? 一度 だけ でも。 ねっねっ?
Onegai! Ne? Ichido dake demo. Ne! Ne!
please OK one time only even OK OK
"Please! OK? Even just once. Please, please?" (PL2)

© Kiuchi Kazuhiro / *Be-Bop Highschool.* Kodansha

© Saimon Fumi / *Dōkyūsei,* Shogakukan

Kamoi has been asked by his old classmate Sawaguchi to come and cheer up a mutual friend of theirs. He sticks his foot in his mouth and makes the girl feel worse, so now he is pleading forgiveness.

Kamoi: ゴメン!
Gomen!
sorry
"I'm sorry (forgive me)!" (PL2)

Giving Thanks

The same gesture can be used as a "thank you." The man in this scene, a rich and famous gourmet, has just finished a simple but very well-made meal, the likes of which he hasn't had in some time.

Keikyoku: ごちそうさん。
Gochisōsan
"Thanks for the meal." (PL2)

- *gochisōsama* or *gochisōsan* is the standard expression used after finishing a meal. It doesn't lend itself well to translation, but definitely has the feeling of giving thanks for the food. People may say it even if they prepared the meal themselves and are eating alone. See Basic Japanese #20.

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Girlfriend/Mistress

The little finger, pointed straight up, is a sign referring to a man's love interest — girlfriend, mistress, even wife. To go along with the ambiguous nature of the gesture, the female in question is typically referred to simply as *kore* ("this"). The man in this scene is hiring a photographer to spy on his girlfriend because he suspects that she's been stepping out.

© Koike & Kagawa / *Suiito rūmu,* Shogakukan

Man: つまり　わし の コレ。
Tsumari　washi no kore.
in other words　I/me　's　"this"
"In a word, my *this* (mistress)." (PL2)

Man: 草川 ゆかり…　24歳
Kusakawa Yukari…　nijūyon-sai.
"Kusakawa Yukari; age twenty-four."

Senri: は…はァ…
Ha…hā…
"Ye…Yes sir…"

"Sound" FX: びしっ
Bishi!
(effect of the impact of his outspokenness)

- *washi* is a version of *watashi/watakushi,* ("I/me") used by older males.

Even though the boss is paying, a coworker declines an invitation to go drinking after work, claiming that he has something he needs to take care of. Everyone thinks it a bit strange.

Mayumi: ひょっとして コレ じゃない?
Hyotto shite　kore　ja nai?
perhaps　"this"　isn't it
"By chance could it be *this*?"
(PL2)

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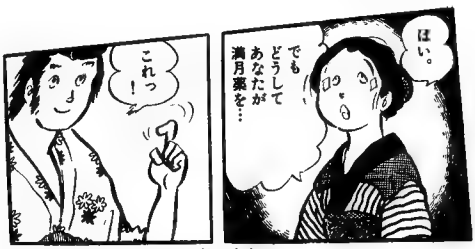
Sticky Fingers

The crooked forefinger is a reference to latching onto someone else's possessions. Here Hagure has stolen some medicine for a friend of his who can't afford it.



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Achiki: はい。/ でも どうして あなた が 満月薬 を…
Hai. / Demo dōshite anata ga mangetsu-yaku o…
Yes. / but why you (subj.) full-moon medicine (obj.)
"Yes. / But how did you get the full-moon medicine?" (PL2)

Hagure: これっ
Kore!
"'This' (I stole it)!"

- she is saying, "yes" to a question he asked her in the previous frame —whether she was taking the medicine secretly so the doctor wouldn't find out.
- she leaves her sentence incomplete, implying something like, "*Dōshite anata ga mangetsu-yaku o (motte-ita no desu ka)?*"

Putting dibs on something

You can stake your claim to something by licking your finger and then touching the object in question (or simply saying *Tsuba tsuketa*). This apparently originated as a way of claiming a piece of food. In this scene, Shōta has just been reunited with an acquaintance from his company training days, and she asks him if he has a girlfriend. When he says no, she reserves him for herself.

© Kubonouchi Eisaku / *Tsurumoku Dokushun-Ryo,* Shogakukan

Sound FX: ぺろっ
Pero!
(effect of licking)

Nao-chan: ツバ つーけたっ!!
Tsuba tsūketa!!
saliva/spit attached
"I've got dibs on you!" (PL2)

Shōta: へ!?
He!?
"Huh?" (PL2)

- she lengthens the *tsu* in *tsuba* as a playful touch.

OL進化論 OL Shinkaron

秋月 りす
by Akizuki Risu

Title: 自立 と 孤高
Jiritsu to Kokō
self-reliance and superiority/aloofness
Self-Reliance or Superiority

- *to* is usually "and," but here it sets up a contrast, so "or" works better in English.

2

Sound FX: ピピ
Pi pi (sound as paper drops in paper tray)

Sound FX: ガー
Gā (sound of copy machine motor)

3

OL 1: こちら の 課長さん マメ ですね。
Kochira no kachō-san mame desu ne.
over here 's section chief-(hon.) diligent/active is, isn't he
"Your section chief is really hard-working, isn't he?" (PL3)

うらやましい わ。
Urayamashii wa.
envious (fem colloq.)
"I'm envious." (PL2)

OL 2: え?
E? **"Hunh?"** (PL2)

- OL 1 is visiting from another section of the company, and uses *kochira* (lit. "over here/this side") as a pronoun for "this section." *Kochira no* = "this section's" → "your."
- *kachō* combines *ka* ("section") with the suffix for indicating the "head/chief/leader" of a group, *-chō*, to give the meaning "section chief." It is standard for Japanese employees to refer to and address their superiors by title rather than by name, often adding the honorific suffix *-san*.

4

OL 3: 手伝いましょうか?
Tetsudaimashō ka?
shall help/assist ?
"Shall I help you (with that)?" (PL3)

Kachō: いや、 いい。
Iya, ii.
no okay/fine
"No, that's okay." (PL2)

OL 2: ちがう の よ。
Chigau no yo.
different (explan.-is) (emph.)
"You've got it wrong." (PL2)

あれ は 単に 私たち を 信用してない だけ よ。
Are wa tan-ni watashi-tachi o shin'yō shite-nai dake yo.
that as-for just us (obj.) doesn't trust only (emph.)
"It's simply that he doesn't trust us." (PL2)

Sound FX: ひそひそ
Hiso hiso (effect of whispering secrets)

- *tetsudaimashō* is the PL3 volitional ("let's/I shall") form of *tetsudau* ("help/assist"). The question particle *ka* makes it "shall I help/do that?"
- *chigau no yo* is literally "it is different," but idiomatically means "that's the wrong idea/conclusion" → "you've got it wrong."
- the explanatory *no* by itself serves as *no desu* (explan. + "is/are") in colloquial speech; similarly *yo* by itself can serve as *desu yo* ("is/are" + emph.).
- *shin'yō* is a noun meaning "trust," and *shin'yō suru* is its verb form. *Shin'yō shite-(i)nai* = "doesn't trust."

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OL進化論
OL Shinkaron

秋月 りす
by Akizuki Risu

TVは歌う

Title: ＴＶ　は　歌う
Terebi/tii-vii wa Utau
TV as-for sing(s)
The Television Sings

1

Ad: がんばる　男　の　パワードリンク
Ganbaru otoko no pawā dorinku
strive/work hard man 's power drink
Power Drink — for hard working men (PL2)

Sound FX: ピ
Pi (effect of pushing remote button to change channel)

- the verb *ganbaru* ("to strive/work hard") modifies *otoko* ("man").
- because the illustration suggests it, we have treated *pawā dorinku* (rendered from the English) as a brand name. The ad is for a (fictitious) tonic *eiyō* ("nutrition/nourishment") drink of the kind we featured in MANGAJIN No. 21.

2

Anchorman: 厚生省　の　調査　によりますと
Kōsei-shō no chōsa ni yorimasu to
Min. of Health & Welfare 's survey according to
"According to a survey by the Ministry of Health and Welfare . . ."

働き盛り　の　突然死　は　この10年　で　増加の
hataraki-zakari no totsuzen-shi wa kono jūnen de zōka no
working prime in sudden death as-for this 10 yrs. in increase of
"sudden deaths of (men in their) working prime have increased over the last ten years." (PL3)

Sound FX: ピ
Pi (effect of pushing remote button to change channel)

- . . . *ni yorimasu to* is the PL3 of . . . *ni yoru to*, "according to/based on . . ."
- *hataraki-zakari* comes from *hataraku* ("to work/labor") plus *sakari* ("height/summit/peak"; *s* changes to *z* for euphony) to make a noun referring to the time when a person is "at the peak of his working years."
- *kono* ("this/these") followed by a time period (*n* days/months/years) refers to that long of a period leading up to the present.
- the *no* where the sentence breaks off turns the preceding into a modifier for whatever follows. The implied final meaning is essentially the same as if the sentence ended with *zōka shite-iru* ("are increasing/have increased").

3

Ad: あなたの 愛 を　形　にしよう。
Anata no ai o katachi ni shiyō.
you 's love (obj.) shape into do/put
Give shape to your love. (PL2)

On Screen: トマト 生命
Tomato Seimei
Tomato Life (Insurance)

Sound FX: ピ
Pi (effect of pushing remote button to change channel)

- *shiyō* is the volitional ("let's/I shall") form of *suru* ("do"). As in English, the volitional form can be used to encourage the listener to do something: "Let's give shape to our love" → "Give shape to your love."
- the Japanese term for "life insurance" is 生命保険 *seimei hoken*, but most life insurance companies are better known by their short names, — — *Seimei*.

4

Wife: なに 考えこんでる　の　よ？
Nani kangaekonde-ru no yo?
what become lost in thought (explan.-?) (emph.)
"What're you brooding about?" (PL2)

- *kangaekonde-(i)ru* is from *kangaekomu* ("become lost in thought/think deeply about/ponder/brood").

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OL進化論
OL Shinkaron

作法の達人

秋月 りす *by* Akizuki Risu

Title: 作法 の 達人
Sahō no Tatsujin
manners/etiquette on/of expert/master
Expert on Etiquette

1

Boss: 明日 ワタシ の 代理 で
Ashita watashi no dairi de
tomorrow I/me 's representative as
葬式 に 出てくれない かな。
sōshiki ni dete kurenai ka na.
funeral to won't attend for me I wonder
"I wonder if you wouldn't attend a funeral as my respresentative tomorrow?"
→ **"I want you to go to a funeral in my stead tomorrow."** (PL2)

OLs: はい。
Hai. **"Yes sir."** (PL3)

- the particle *de* often indicates the cause or reason for an action.
- *dete* is the *-te* form of *deru* ("go/come out"), used idiomatically to mean "appear" on TV/in a movie/on stage or to "attend" (i.e. "appear at/in") class/a meeting/a funeral or other ceremony/etc.
- *kurenai* is the negative form of *kureru* ("give [to me]," or after the *-te* form of another verb, "do [the action] to/for me"). *Kurenai ka* after the *te* form of a verb makes an informal but fairly polite request; or, as here, it is a way of "softening" what is in fact a command.

2

OL 1: なに、これ?
Nani, kore?
what this **"What's this?"** (PL2)

OL 2: 清め の 塩 じゃない?
Kiyome no shio ja nai?
purification for salt is it not?
"I think it's salt to purify yourself." (PL2)

Sound FX: ガタンゴトン
Gatan goton (rumbling of train wheels against tracks)

- *kiyome* is a noun form of *kiyomeru* ("purify").

3

OL 2: お葬式 から 帰ったら
O-sōshiki kara kaettara
(hon.)-funeral from when return/get home
玄関 入る 前に 使う の よ。
genkan hairu mae ni tsukau no yo.
front door enter before use (explan.-is) (emph.)
"When you get home from a funeral, you use it before entering your front door." (PL2)

OL 1: ふーん。
Fūn. **"Hmm, (I see)."** (PL2)

- it is the custom to sprinkle salt on yourself before entering the house when returning from a funeral — as a form of ritual purification.
- *fūn* is an interjection showing interest/understanding.

4

"Sound" FX: ぱっ
Pa! (effect of scattering salt)

Boss: そりゃ 上俵入り。
Sorya dohyō-iri.
as for that entering a sumo ring
"That (way) is (for when you) enter the sumo ring."
→ **"That's how they do it for sumo."** (PL2)

- *sorya* is a contraction of *sore wa* ("as for that").
- note that they appear to be throwing the salt out in front of them, as if into a *dohyō* ("sumo ring"), rather than sprinkling it over themselves.

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オバタリアン

OBATARIAN

by
堀田かつひこ
Hotta Katsuhiko

The name *Obatarian* was coined from the two words:

obasan - literally "aunt" but also used as a generic term for middle-aged/adult women, and,

batarian - the Japanese title for the American movie *Return of the living dead*—a reference to the "battalions" of zombies in the film.

Obatarian is used as a generic term for this type of character, but it's also used as if it were her name (this is similar to the use of the word *obasan*). The word has now become a part of the Japanese language.

In this series Obatarian is most commonly drawn as the plump character with tight curly hair, but there are also other embodiments.

1

Narration: ついに タイムマシン を 完成させた 博士 は、未来 へ と 旅だった。
Tsui-ni taimu mashin o kansei saseta hakushi wa, mirai e to tabidatta.
finally time machine (obj.) completed professor as-for future to (quote) departed on journey
"The professor who finally completed a time machine departed on a journey to the future.
→ **Having finally completed his time machine, the professor took a trip into the future.** (PL2)

Sound FX: ビビビビビ . . .
Bi bi bi bi bi (effect of humming/buzzing or other dull, repetitive noise made by machinery)

Narration: しかし そこ で 彼 が 見た もの は . . .
Shikashi soko de kare ga mita mono wa . . .
but/however there at he (subj.) saw thing as-for
But what he saw there was . . .

- *kansei saseta* is the causative ("make/let") form of *kansei suru* ("to complete/perfect"). *Tsui ni taimu mashin o kansei saseta* is a complete thought/sentence ("finally made complete a time machine") modifying *hakushi* (or *hakase*, "professor/doctor").
- *tabidatta* is the plain/abrupt past form of *tabidatsu*, from *tabi* ("journey") and *tatsu* ("depart"; *t* changes to *d* for euphony).
- *mita* is the plain/abrupt past form of *miru* ("see"), and *soko de kare ga mita* is a complete thought/sentence ("he saw there") modifying *mono* ("thing").

2

Professor: な、なん て こと だ、
Na, nan te koto da.
wh- what (quote) thing is
"Wh- what's the explanation for this —"

核戦争 で 世界 が 破滅した と は。
Kakusensō de sekai ga hametsu shita to wa.
nuclear war by world (subj.) was destroyed (quote) as-for
"(that) the world has been destroyed by nuclear war?" (PL2)

- *te* is a colloquial equivalent of the quotative *to iu*, so *nan te koto* literally means "a thing called/described/explained as what?" Asking a question with *da* is very rough/forceful, so *nan te koto da* has the feeling of an astonished/exclamatory "What the heck/hell (is this/is going on)?!"
- we have treated this as a case of inverted syntax, viewing the first line as what would normally follow the end of the second. Another way to view it is as an exclamation of astonishment ("What in the world?!") followed by an incomplete second sentence implying an ending something like *odoroita* ("am astonished/surprised") or *shinjirarenai* ("can't believe"): "I'm astonished/can't believe that the world has been destroyed by nuclear war."

3

Professor: ハッ
Ha! (effect of catching his breath with a start)

Professor: ゴキブリ!! そうか。
Gokiburi! Sō ka.
cockroach (interj. of recognition/understanding)
"A cockroach! Ahaa!" (PL2)

地球上 の 生物 で 一番 生命力 の 強い
Chikyū-jō no seibutsu de ichiban seimei-ryoku no tsuyoi
on earth 's life forms among most life force (subj.) is strong
ゴキブリだけ が こうして 生き残って . . .
gokiburi dake ga kō shite ikinokotte . . .
cockroach only (subj.) in this way has survived
"The cockroach alone — that most resilient of life forms on earth — has survived like this."
(PL2 implied)

Sound FX: ガサゴサ
Gasa gosa (rustling sound)

- *chikyū no seibutsu de ichiban seimei-ryoku no tsuyoi* is a complete thought/sentence ("has the strongest life force/resilience among life forms on earth") modifying *gokiburi* ("cockroach").
- *ikinokotte* is the *-te* form of *ikinokoru*, from *ikiru* ("to live/be alive") and *nokoru* ("remain") → "has remained living" → "has survived."

4

Sound FX: バンバンバン
Ban ban ban
Blam blam balm (sound of bashing cockroach)

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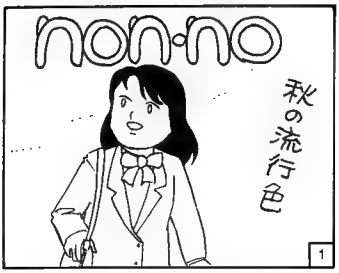
オバタリアン
OBATARIAN

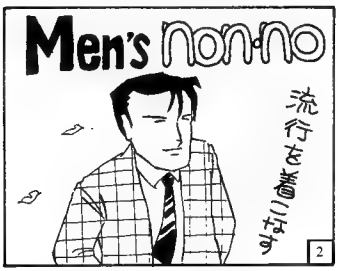
by 堀田かつひこ / Hotta Katsuhiko



1

Cover Story: 秋　の　流行色
Aki no Ryūkō-shoku
autumn 's popular colors
This Fall's New Colors

- *ryūkō* refers to things that are "popular/fashionable/in vogue."
- *Non-no* and *Men's Non-no* are fashion magazines; needless to say, *Oba's Non-no* does not actually exist.



2

Cover Story: 流行　を　着こなす
Ryūkō o kikonasu
fashions (obj.) wear well/skillfully
Wearing the Fashions Stylishly

- *kikonasu* is from *kiru* ("wear") and *-konasu*, which is added to other verbs to imply that the action is done "well/skillfully/thoroughly" → (when speaking of wearing clothes) "stylishly."

3

Cover Story: 流行　が　どうした!
Ryūkō ga dōshita!
fashions (subj.) what/how did
What About Fashion?
→ **Fashion — Who Cares?** (PL2)

Obatarian 1: 洗たく　が　らく。
Sentaku ga raku.
laundry (subj.) easy/convenient
"It's easy to launder." (PL2)

Obatarian 2: しわ　に　ならない。
Shiwa ni naranai.
wrinkles to doesn't/won't become
"It doesn't wrinkle." (PL2)

Narration: オバタリアン　は　ポリエステル
Obatarian wa poriesuteru
obatarians as-for polyester
の　ワンピース　を　着る。
no wan piisu o kiru.
of one piece dress(es) (obj.) wear
Obatarians wear one-piece polyester dresses. (PL2)

Arrow: 小さな花柄のプリント模様
Chiisa-na hanagara no purinto moyō
small flower pattern of printed pattern
A small floral-print pattern

- . . . *ga dō shita* makes a colloquial expression like "(topic/subject) — what of it?/so what?/who cares?"
- *naranai* is the negative of *naru* ("become"). *Shiwa ni naru* = "become wrinkled."
- *poriesuteru*, *wan piisu*, and *purinto* are katakana renderings of the English words.
- *kiru* means "put on/don/wear" for clothing that involves putting arms through sleeves.
- *chiisa-na* is an alternate form of the adjective *chiisai* ("small/little").
- *gara*, when speaking of fabric, refers to a "pattern" printed on or woven into the cloth; *moyō* is a more generic word for "pattern/design."

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オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

1

Narration: オバタリアン は カード を 利用しない。
Obatarian wa kādo o riyō shinai.
obatarian as-for card(s) (obj.) doesn't make use
Obatarian doesn't use (prepaid) cards. (PL2)

Salesman: オレンジカード いかが ですか?
Orenji kādo ikaga desu ka?
orange card how is it?
"How about an Orange Card?" (PL3)

- prepaid cards for pay telephones and other services are popular in Japan, both for their convenience and as insurance against getting caught short of pocket change. *Orenji kādo* is the name of a prepaid card for train tickets.
- *riyō shinai* is the negative form of *riyō suru* ("utilize/make use of").
- *ikaga* is a more polite/formal word for *dō* ("how/what").

2

Obatarian: そんな、 この次 いつ 使う か わからない もん
sonna, kono tsugi itsu tsukau ka wakaranai mon
that kind of next time when use ? don't know thing
買う お金 あったら 生活費 に まわす わ よ!!
kau okane attara seikatsu-hi ni mawasu wa yo!
buy money if had living expenses to will apply (fem) (emph)
"I don't know when I'd use something like that next. If I had money to buy that, I'd put it toward my living expenses." (PL2)

Salesman: にっ、にくたらしい〜っ!!
Ni! nikutarashii~!
pro- provoking/aggravating
"(Grrr,) What a pain!" (PL2)

- *kono tsugi* is "this next" → "next after this" → "next (time)." *Kono tsugi itsu tsukau ka wakaranai* ("don't know when [I] will use it next") modifies *mon* ("thing," a contraction of *mono*). *Sonna* ("that kind of") also modifies *mon* The particle *o* has been omitted after *mon*, the direct object of *kau* ("buy").
- *kau* in turn completes a full thought/sentence ("[to] buy something like that that I don't know when I'll use next") modifying *okane* ("money").
- *mawasu* is literally "turn/rotate," but is used idiomatically to mean "send around/forward/shift/refer [to]" → "apply to."
- *nikutarashii* is the same as *nikurashii*; both are used as exclamations/interjections when the speaker finds another person "aggravating/insufferable."

3

Obatarian: あらっ、 小銭 が ない わ。
Ara! kozeni ga nai wa.
(interj.) small change (subj.) not exist/have (fem. colloq.)
"Goodness! I don't have any change." (PL2)

Obatarian: しょーがない。ちょっと…
Shō ga nai. Chotto…
can't be helped a little/hey **"Oh well. Say…"** (PL2)

- *shō ga nai* is a variation of *shikata ga nai*, "there's nothing one can do" → "it can't be helped."
- *chotto* is literally "a little," but it's also used as an interjection for getting someone's attention, like "say/hey/look here."

4

Obatarian: これ くずして。
Kore kuzushite.
this demolish/break down
"Give me change for this, will you?" (PL2)

Arrow: 売り上げ金
Uriage-kin
sales money **Receipts from Sales**

- *kuzushite* is the *-te* form of *kuzusu* ("demolish/break down," or with money, "break/change [a larger denomination]"). The *-te* form makes an informal/abrupt request or gentle command, "(do it), please /(do it), will you?"

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べらんめい父ちゃん

Beranmei Tōchan

by 立花屋 菊太郎
Tachibanaya Kikutarō

1

Sound FX: バキーッ
Bakii! **Crack!** (effect of golf club hitting ball)

Tōchan: べらぼうめいっ。
Berabō-mei! **"Damn!"** (PL1)

- *berabō-mei!* is an exclamation used by *Edokko* ("children of Edo" = "native Tokyoites") meaning "(that's) idiotic/ridiculous/outrageous," and it also serves as an all-purpose curse. *-Mei!* is a dialect version of the pejorative suffix *-me*.

2

Sound FX: バシーッ
Bashii! **Crack!** (effect of golf club hitting ball)

Tōchan: こんちくしょーめいっ。
Konchikushō-mei! **"S.O.B.!"** (PL1)

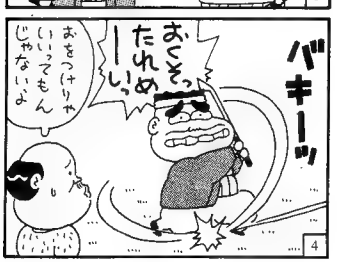
- *chikushō* literally means "beast/dumb animal," but it's also probably the most commonly used curse of chagrin/aggravation/disgust. *Kon-* serves as an emphatic prefix but is actually a contraction of *kono* ("this").

3

Friend: タメさん、ゴルフは　紳士　の スポーツだ　から
Tame-san, gorufu wa shinshi no supōtsu da kara
(name)-(hon.) golf as-for gentleman 's sport is because/so
もっと　上品に　やりな よ。
motto jōhin-ni yari-na yo.
more in genteel/refined manner do/play (emph.)
"Tame-san, golf is a gentleman's sport, so play more genteelly." (PL2)

Tōchan: おっと、そう ですかい。わかりやした。
Otto, sō desu kai. Wakariyashita.
oh/oops that way is is it? understood
"Oh, is that so. Okay." (PL3)

- *yari* is from *yaru* ("do"), and *-na* is a contraction of *-nasai*, which makes a relatively gentle command.
- *otto* is an interjection used when a person realizes he has made/is about to make a mistake.
- *wakariyashita* is a dialect version (*Edokko* style) of *wakarimashita*.



4

Sound FX: バキーッ
Bakii! **Crack!** (effect of golf club hitting ball)

Tōchan: おくそったれめーいっ。
O-kusottare-me-i!
"O-kusottare-mei!" (PL1)

Friend: お　を　つけりゃ　いい　って もんじゃない よ。
O o tsukerya ii tte mon ja nai yo.
"*o-*" (obj.) if attach is good/enough (quote) thing is not (emph.)
"It's not a thing where it's enough to just add *o-*."
"Just adding *o-* isn't enough." (PL2)

- *kusottare* (or *kusotare*), with or without the pejorative suffix *-me(i)*, is used to call someone an "S.O.B./ass," and it's also another widely used curse of chagrin. Since it's literally a scatalogical reference, it has a somewhat cruder feeling than the other two curses. Tōchan thought he could make it more "genteel" merely by adding the honorific prefix *o-*.
- *tsukerya* is a contraction of *tsukereba*, a conditional ("if") form of *tsukeru* ("affix/attach"). The *-ba* form of a verb plus *ii* ("good/fine") makes an expression meaning "it's enough to . . . /all you have to do is . . ."

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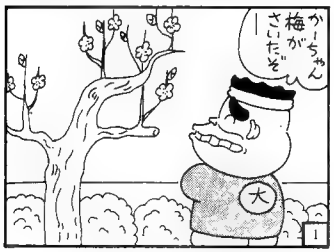
べらんめい父ちゃん

Beranmei Tōchan

by 立花屋 菊太郎
Tachibanaya Kikutarō



1

Tōchan: かーちゃん、 梅 が さいた ぞー。
Kāchan, ume ga saita zo–.
Mom/Mommy plum (subj.) bloomed (emph.)
"(Hey) Mom, the plum blossoms have come out." (PL2)

- *kāchan* (an informal *okāsan*, "mother") is the female counterpart of *tōchan* (an informal *otōsan*, "father") in the title of this series. Married couples often address and refer to one another this way once they have kids.

2

Kāchan: おやまあ、 いい ニオイ だ ねい。
Oya mā, ii nioi da nei.
well well/my, my good/fine smell/fragrance is (colloq.)
"My, my, they smell nice, don't they?" (PL2)

- *oya mā* is an exclamation of mild surprise, "well well/my, my." *Oya* and *mā* can also be used separately for the same effect.
- *ne* at the end of a sentence expects or assumes the listener agrees. *Nei* is a dialect version of *ne*.

3

Tōchan: しかし、 なんだ なァ、
Shikashi, nan da nā,
but/however (interj.) (colloq.)
"But, you know, . . ."

花 は さいた けど . . .
Hana wa saita kedo . . .
blossoms as-for bloomed but . . .
"the blossoms have bloomed, but . . ." (PL2)

- *nan da* is literally "what is it?" but here is being used as a pause/hesitation word, something like "you know," as he momentarily contemplates what he sees before going on.
- *na* is an informal and mostly masculine equivalent of *ne*; here it's part of the verbal pause (a frequent use of *ne* in the middle of a sentence) and lengthening it to *nā* extends the pause slightly.

4

Tōchan: 梅ボシ が なってねー な。
Umeboshi ga natte-nē na.
dried/pickled plums (subj.) aren't growing on it (colloq.)
"there aren't any *umeboshi* growing on it." (PL2)

Kāchan: バカ だ ねい。そりゃ 花 が 散ってから だ よ。
Baka da nei. Sorya hana ga chitte kara da yo.
fool is/are (colq) as for that blossoms (subj) after scatter is (emph)
"Silly! Those come after the blossoms fall." (PL2)

Boy: 散ったって 梅ボシ なんか なんねー よ。
Chittatte umeboshi nanka nannē yo.
even after scatter pickled plums thing like won't grow on it (emph.)
"*Umeboshi* won't grow on it even after the blossoms fall." (PL2)

- *ume* are "Japanese apricots," often translated as "plums," and *-boshi* means "dried" (from *hosu*, "to dry"). *Umeboshi* are *ume* first pickled in salt water with red *shiso* leaves, and then partially dried.
- *natte-nē* is a slang contraction of *natte-inai*, negative of *natte-iru*, which is the progressive ("is/are –ing") form of *naru* ("be borne as fruit" → "grow on [a tree/plant]"). The boy's *nannē* is a contraction of *naranai*, the negative form of *naru*.
- *sorya* is a contraction of *sore wa* ("as for that").
- *chitte* is the *-te* form of *chiru* ("scatter"), and *kara* (lit. "from") after the *-te* form of a verb means "since/after (the action took/takes place)." *Chittatte* is a colloquial equivalent of *chitte mo*, "even if/when [they] scatter."

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植田まさしの フリテンくん

Ueda Masashi's Furiten-kun

Title: 亭主　族
Teishu-zoku
husband tribe
The Husbands

- *teishu* is an informal word for "husband."
- *zoku*, literally "tribe," is used for referring to various groups that are seen as having a "culture" of their own. It could be translated "subculture" in some cases, but that seems a bit excessive here.

2

Man: みっともない　やつ　だ。
Mittomonai *yatsu* *da.*
unbecoming/disgraceful guy/fellow is
"What a disgrace he is." (PL2)

Man: 女房　に 買い物 いいつけられて…
Nyōbō ni kaimono iitsukerarete . . .
wife by shopping be told to/ordered-and
"Being told by his wife to go shopping and . . ."
"Letting his wife tell him to do the shopping and . . ." (PL2)

- *mittomonai* essentially means "looks bad," both in the sense of "unbecoming/shabby/unsightly" and in the sense of "losing face/being disgraced."
- *yatsu* is an informal/rough word for "fellow/guy," here serving to emphasize a feeling of derision.
- *nyōbō* is an informal word for "wife."
- *kaimono* is a noun derived from *kau* ("buy") and *mono* ("thing"). It can refer to any shopping, but it typically means "grocery shopping/marketing." The particle *o*, to mark the direct object, has been omitted after *kaimono*.
- *iitsukerarete* is the passive *-te* form of *iitsukeru* ("tell/order/instruct [to]"). The *-te* form acts like English "and" to connect this clause with the clause in the next frame.

3

Man: エプロン して　カート　なんか ひっぱって。
epuron *shite* *kāto* *nanka* *hippatte.*
apron do/wear shopping cart thing like pulling
"wearing an apron, and pulling a shopping cart." (PL2)

- *epuron* is from the English "apron," and *shite* is the *-te* form of *suru* (literally "do" but in this case meaning "wear").
- *kāto* is from English "cart." Since so much of the grocery shopping is done on foot, whether at the neighborhood greengrocer/butcher/fishmonger or at a nearby supermarket, carts like the one shown in frame one are popular among Japanese housewives.
- *nanka* is a colloquial *nado* ("a thing/things like"), and is often used to belittle/put down the item(s) mentioned.
- *hippatte* is the *-te* form of *hipparu* ("pull/draw").

4

Man: 少し　は　カモフラージュ しろい。
Sukoshi *wa* *kamofurāju* *shiroi.*
a little at least camouflage/disguise do
"(He should) at least use some camouflage." (PL2)

- the particle *wa* after a number/quantity often has the emphatic meaning of "at least."
- *kamofurāju* is a katakana rendering of "camouflage."
- *shiroi* is a colloquial/slang *shiro*, the abrupt command form of *suru* ("do").

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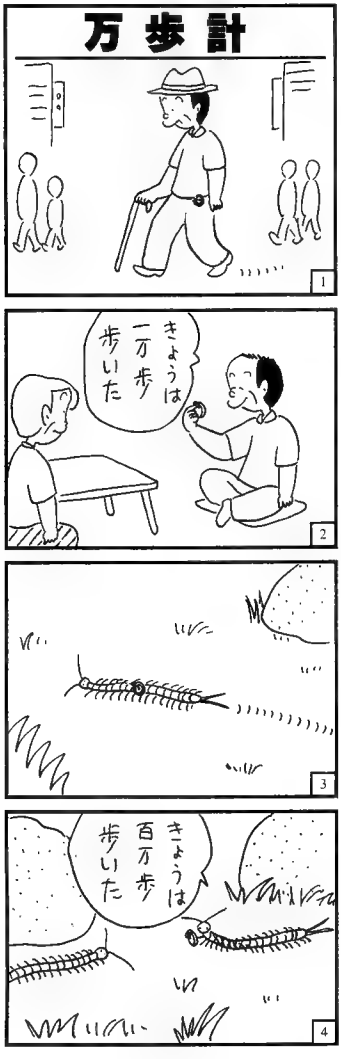
植田まさしの フリテンくん

Ueda Masashi's Furiten-kun



Title: 万歩計
Manpokei
ten thousand steps meter
Pedometer

2

Man: 今日 は 一万歩 歩いた。
Kyō wa ichimanpo aruita.
today as-for ten thousand steps walked
"I walked ten thousand steps today." (PL2)

- in Japanese numbers, the next place after ones, tens, hundreds, and thousands is called *man*, so *ichiman*, or "one *man*," is literally "one ten-thousand." In combinations, *man* often means "many" instead of literally "ten thousand" — though in the case of some *manpokei* it is appropriate since they have four digits — for counting 9999 steps, after which the meter goes back to 0000.
- *-po* (or *-ho*) is a counter suffix for the steps a person takes.
- *aruita* is the plain/abrupt past form of *aruku* ("walk").

3

Centipede: 今日 は 百万歩 歩いた。
Kyō wa hyakumanpo aruita.
today as-for million steps walked
"I walked a million steps today." (PL2)

- after reaching *man*, Japanese numbers cycle through ones, tens, hundreds and thousands at each new level –which makes it possible for this Japanese centipede to simply multiply the man's *ichiman* by a hundred (*hyaku*). The humor is somewhat obscured in English because saying "a million" doesn't make it immediately obvious that he's talking about "100 X 10,000."

The next main division after 万 *man* is 億 *oku*, equivalent to "100 million," and after that comes 兆 *chō*, equivalent to "1 trillion."

一万 *ichiman*	=	one *man*	=	10,000
十万 *jūman*	=	ten *man*	=	100,000
百万 *hyakuman*	=	hundred *man*	=	1,000,000
千万 *senman*	=	thousand *man*	=	10,000,000
一億 *ichioku*	=	one *oku*	=	100,000,000
十億 *jūoku*	=	ten *oku*	=	1,000,000,000
百億 *hyakuoku*	=	hundred *oku*	=	10,000,000,000
千億 *sen'oku*	=	thousand *oku*	=	100,000,000,000
一兆 *itchō*	=	one *chō*	=	1,000,000,000,000

Since this system results in a four digit cycle instead of three digits, it can be quite confusing to Westerners accustomed to a three-digit system. Even people who constantly go back and forth between the two systems often find they need to check large numbers by writing them down. To know how to read a large number in Japanese, repunctuate it in four digit blocks:

1,234,567,890 = 12,3456,7890 = 12 *oku* 3456 *man* 7890

This number would be read *jūni oku, sanzen yonhyaku gojūroku man nanasen happyaku kyūjū*. Going the other way, when you hear or see a large number stated in terms of *man*, *oku*, and *chō*, write it down in Arabic numerals, remembering that each of those words represents four places (don't forget to include zeros when a place is empty), then repunctuate with commas every third place in order to figure out the English equivalent:

九兆八千七百六十五億四千三百二十一万
Kyū chō hassen nanahyaku rokujūgo oku yonsen sanbyaku nijūichi man
9 *cho* 8765 *oku* 4321 *man*
9,8765,4321,0000
9,876,543,210,000

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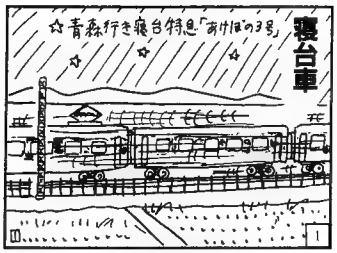
植田まさしの フリテンくん

Ueda Masashi's Furiten-kun

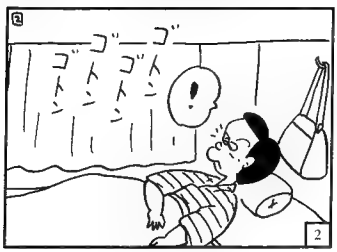


1

Title: 寝台車
Shindaisha
bunk car/train
Sleeper

Narration: 青森行　寝台　特急　「あけぼの 3号」
Aomori-yuki shindai tokkyū "Akebono Sangō"
(place)-bound sleeper [train] special express dawn No. 3
Aomori-bound Limited Express Sleeper *Akebono No. 3*

- *shindai* is the Japanese word for "bed," although it has pretty much been replaced by *beddo* (ベッド). The word *shindaisha*, however, is still used to refer to a "sleeping car."
- Aomori is the name of the northernmost prefecture on Japan's main island as well as the name of that prefecture's largest city.
- the suffix *-yuki*, from *iku/yuku* ("go"), is added to place names when designating where a bus/train/plane/etc. is going.
- 特急 *tokkyū* is short for 特別急行 *tokubetsu kyūkō*, literally "special express," → "limited express."
- most typically *-gō* comes after numbers to give the meaning "No. –," but it is also routinely attached to the names of trains even when they do not include numbers.



2

Sound FX: ゴトン ゴトン ゴトン ゴトン
Goton goton goton goton
(the rhythmical rumbling of speeding train wheels against tracks)
Gatung gatung gatung gatung

4

Furiten-kun: 北　まくら じゃねーか。
Kita-makura ja nē ka.
north pillow is it not?
"I have my pillow to the north."
→ "I'm sleeping with my head pointed north."
(PL2)

- *ja nē ka* is a colloquial/slang contraction of *de wa nai ka* ("Is it not . . . ?"), but the question is strictly rhetorical. The question form is often used like this when observing/realizing something for oneself, with the feeling of "Is it not . . . ? Of course it is!/I should have known!/No wonder!"
- it is considered unlucky/taboo to sleep with one's head to the north, and Furiten-kun is blaming that for his inability to fall asleep. The taboo comes from the custom of laying the dead with their heads to the north while awaiting cremation/burial because, according to tradition, Buddha lay that way when he died. There is apparently one exception to the taboo: for some reason, people are *supposed* to sleep with their heads to the north on their wedding night.

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フリテンくん
Furiten-kun

Title: 声優
Seiyū **Voice Actors**

1

Co-worker: ラリー、犯人 の 目ぼし は ついた のか?
Rarii, hannin no meboshi wa tsuita no ka?
Larry criminal of mark/aim as-for be fixed (explan.-?)
"Larry, has aim been fixed on a criminal?"
→ **"Larry, do you have a suspect yet?"** (PL2)

Furiten-kun: まだ なん だ、スティーブ。
Mada na n da, Sutiibu.
not yet (explan.) is Steve
"Not yet, Steve." (PL2)

- *meboshi o tsukeru* means "fix aim on/mark/single out" and *meboshi ga* (or *wa* in a question) *tsuku* is the passive form. *Tsuita* is the plain/abrupt past form of *tsuku* ("stick/attach [itself] to").
- *no* in *no ka* indicates that an explanation is being sought. It can literally be thought of as "Is it the case that . . . ?" but explanatory *no* is used far more often in Japanese than we would use such a phrase in English.
- *n* is a contraction of the explanatory *no*; when following a noun or equivalent, *na* must be inserted: *na n(o)*.

2

Sign: スタジオ
Sutajio **Studio**

- *sutajio* is a katakana rendering of "studio." In Japanese the word is generally restricted to studios of the broadcast/film/recording/photo industry. Artists' studios are referred to as *atorie*, from "atelier."

3

Cats: アオ〜 アオ〜
Ao~ ao~
"Yow-w-l, yow-w-l" (cats' yowl)

4

Co-worker: テメー、このごろ でかい ツラ しやがって〜
Temē, kono goro dekai tsura shi-yagatte~.
you recently big/large face doing/making-(derog.)
"Hey you. You're struttin' around these days like you're some sort of a bigshot." (PL1)

Furiten-kun: ウルセー。お前 こそ 目ざわり なん だ よ。
Urusē. Omae koso mezawari na n da yo.
noisy/shut up you (emph.) eyesore (explan.) are (emph.)
"Aw shut up. You're nothin' but an eyesore yourself." (PL1)

Cats: アオ〜 アオ〜
Ao~ ao~
"Yow-w-l, yow-w-l" (cats' yowl)

Cats (thinking): やりにくい な。
Yarinikui na.
difficult to do (colloq. emph.)
"They sure make it hard to concentrate." (PL2)

- *temē* (a slurred *temae*) and *omae* are both rough, masculine words for "you," with *temē* the rougher of the two because it is more often used as a fighting word. Interestingly, both words were originally polite words for "I/me."
- *dekai* is an informal word for "big/huge," and *tsura* is an informal/slang word for "face," so *dekai tsura (o suru)* is "(do/make/go about with) a big face." This is the rough, slang version of *ōki-na kao o suru*, which refers to a person acting self-important/superior/snobbish.
- *shi-yagatte* is *suru* ("do") with the derogatory/insulting verb ending *-yagaru* in the *-te* form.
- *urusai* literally means "noisy/bothersome," but it's also used like the English expression, "Shut up!"
- *yarinikui* is from *yaru*, an informal word for "do," with the suffix *-nikui*, which is added to verbs to indicate that the action is "difficult/hard to do."

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Business manners for women! In our last issue we presented a chapter about "Socializing With Co-Workers Outside the Office," from the book *Manga Bijinesu Manā* ("Manga: Business Manners"). In this issue we present two short chapters offering advice to women readers. The first is about dress/appearance, and represents the more traditional or conservative attitudes that most people associate with Japanese women in business. The second, however, encourages women to be assertive in the workplace, and reflects some of the changes that are going on in the world of Japanese business.

The book *Manga Bijinesu Manā* was compiled by 朝日生命保険相互会社 (*"Asahi Seimei Hoken Sōgo-Gaisha,"* a major Japanese insurance company), in the education department of their personal development center, and the publisher, Sunmark, has a series of educational business comics.

"Business Manners" has four sections: ベーシック•マナー (*Bēshikku Manā,* "Basic Manners"), ビジネス社会の対人関係 (*Bijinesu Shakai no Taijin Kankei,* "Personal Relations in the Business World"), ことばのマナー (*Kotoba no Manā,* "Speech Manners"), and ビジネス冠婚葬祭 (*Bijinesu Kankonsōsai,* "Business Ceremonial Occasions.") The lessons we have chosen come from the "Basic Manners" section.

TITLE:
Kansei ga Towareru Midashinami ④
Personal Appearance, For Which Your Sensibilities will be Doubted
→ Your Appearance Reflects Your Sensibilities, Part 4

Josei no Midashinami wa Sawayaka ni
Women Should Dress Simply

- *kansei* means "sensitivity/sensibility," in this case referring mostly to the "common sense" variety.
- *sawayaka* has a wide range of meanings ("refreshing/clear/crisp/flowing"), mostly associated with the pleasant/positive qualities of nature. In speaking about dress, it would mean the opposite of "gaudy/flashy" → "simple/moderate/conservative."

1 **Sakagami**:
Kore, kare kara no purezento na n da.
"These were a present from my boyfriend." (PL2)

Co-worker:
Wā, suteki!
"Wow! They're really nice!" (PL2)

- *kare* is actually a pronoun for "he/him," but it is also used colloquially as a common noun meaning "boyfriend."

2 **Senpai OL**:
Demo shigoto no jama ni naranai kashira?
"But I wonder if they won't get in the way when you're working?" (PL2)

3 **Sakagami**:
Kore kurai daijōbu desu yo.
"This much is safe/not a problem."
→ "They're no bother. I'll be fine." (PL3)

- *jama* = "hindrance/obstacle," and *jama ni naranai* is the negative form of *jama ni naru* = "become a hindrance/get in the way."
- *kashira* is a mostly feminine "I wonder if/is it perhaps?"

4 **Senpai OL**:
Sore nara ii kedo.
"It would be good if that's the case."
→ "Well, I hope so. . ." (PL2)

- *kedo*, literally "but," is used here mainly to soften the sentence ending, but also betrays a hint of doubt.

5 **Sakagami**:
Fun!
"Humph." (PL1)

Sakagami:
Kureru hito ga inai mono dakara yaite-n no yo.
"She's jealous because she doesn't have anyone to give her (presents)." (PL2)

- *kureru hito* = "person who gives (to her)," and *inai* is the negative form of *iru* ("have/exist" for animate things).
- *yaite-n* is a contraction of *yaite-iru*, from *yaku*, which literally means "burn/roast." Various references to "burning" have served as metaphors for "being jealous" since ancient times.

1 **Sound FX**:
Ru ru ru
Ri-i-nng (sound of soft electronic telephone ring; the FX word for an old-fashioned ring is *riin*)

2 **Sakagami**:
Hai.
"Hello." (PL3)

- *hai*, literally "yes," is often used as a "hello" when answering the phone.

3 **Sakagami**: (thinking)
Yappari jama kashira.
"Maybe they do get in the way after all." (PL2)

- *yappari* is a colloquial *yahari* ("after all/on second thought/in retrospect").

4 **Sakagami**: (remembering senpai OL)
Jama ni naranai kashira?
"But I wonder if they won't get in the way?" (PL2)

Sakagami: (remembering herself)
Ki o tsukereba daijōbu yo.
"I'll be fine if I'm careful." (PL2)

- *ki* is "mind/heart/spirit," and *tsukereba* is a conditional ("if") form of *tsukeru*, meaning "attach": to attach one's mind to something is to attend to it with care. → "be careful."
- in colloquial speech, especially the speech of women, the emphatic particle *yo* by itself can function as *desu yo* ("is/are/will be" + emph.). Note that when she was actually speaking to her senpai (facing page) she included *desu*, for greater politeness. The emphatic *yo* is used when the speaker thinks he/she knows something the listener does not, or when asserting one's own authority/judgment, often in the face of likely opposition/disagreement. This authoritative tone means it must be used with caution when speaking to one's superiors.

5 **Supervisor**:
Oi, Sakagami.
"Hey, Sakagami." (PL3)

- *oi* is an abrupt "hey" or "yo."

1 **Supervisor**:
Sono mimikazari denwa no toki jama darō.
"Those earrings get in the way when you're using the phone, don't they." (PL2)

Dō ni ka shiro.
"Do something about them." (PL2)

- *mimikazari* is literally "ear decoration/ornament." *Iyaringu*, a katakana rendering of English "earring," is also commonly used, and *mimikazari* has a bit of an old-fashioned flavor.
- *wa* (は), for marking the topic, has been omitted after *mimikazari*.
- *darō* makes a conjecture ("probably/I suppose/I imagine"), but in this context it has the feeling of an assertion/accusation ("I bet/it must be").
- *dō ni ka* = "somehow or other/something or other" and *shiro* is the abrupt command form of *suru* ("do").

2 **Sakagami**:
Ki o tsukeru kara daijōbu desu.
"I'm careful, so they're OK." (PL3)

Sakagami: (thinking)
Yappari mazukatta kashira.
"Maybe it was a bad idea after all?" (PL2)

- *mazukatta* is the past form of *mazui* ("unsavory/poor/awkward/inadvisable") → "was a bad idea."

3 **Supervisor**:
Sonna koto ni ki o tsukatte itara shigoto ni naranai darō.
"When you are attending to things like that, your work doesn't progress, I bet."
→ "If you spend your time worrying about that sort of thing you'll never get any work done." (PL2)

Sakagami:
Demo . . .
"But . . ."

- *tsukatte-itara* is a conditional "if/when" form of *tsukatte-iru*, from *tsukau* ("use"). *Ki o tsukau* is literally "use (one's) mind/attention" in the sense of "worrying about/being distracted by (something)."
- *shigoto ni naranai* is literally "doesn't become work," and it's used as an expression meaning "work doesn't progress/get done."

4 **Supervisor**:
Nan-nara ore ga hazushite yarō ka?
"If you would like, shall I remove them for you?"
→ "Maybe I should take them off for you!" (PL2)

- *nan-nara* ="if you would like/if you wish/if it suits you"
- *hazushite* is the *-te* form of *hazusu* ("take off/remove"), and *yarō* is the form of *yaru* ("give") showing will/intent ("I shall," or in a question, "shall I?"). *Yaru* after the *-te* form of a verb implies the action will be performed as a favor for someone else, in this case the listener.

"Sound" FX:
Gaba! (effect of lunging or any sudden large movement)

1 **Sakagami**:
Ha, hazushimasu!
"I-, I'll take them off!" (PL3)

- *hazushimasu* is the PL3 form of *hazusu* ("take off/remove").

2 **Co-worker**:
Are? Iyaringu wa dō shita no?
"Huh? What happened to your earrings?" (PL2)

- *are* is an interjection of surprise/bewilderment at something unexpected.
- *dō* is "how/what" and *shita* is the past form of *suru* ("do"), so *dō shita* is literally "what did you do?" — but it often has the idiomatic meaning of "what's the matter?/what happened?"
- asking a question with *no* is very common in informal speech, especially among female speakers and children. It shows that she is seeking an explanation.

3 **Sakagami**:
Yappari shigoto no jama da kara hazushita no.
"It turned out that they did get in the way when I was working, so I took them off." (PL2)

Co-worker:
Hē, erai nā.
"Wow, that's admirable." (PL2)

- *hazushita* is the plain/abrupt past form of *hazusu*, and *no* shows she is making an explanation.
- *hē* is a mild exclamation, like "Gee!/Wow!/How about that!" It shows that the speaker is impressed.
- *erai* ("illustrious/admirable/worthy of praise") is often used to praise someone directly.
- *na* is a less formal equivalent of *ne*, in this case giving an emphatic/exclamatory feeling. *Na* is associated more with masculine speech, but females can use it, too, especially when speaking among themselves.

4 仕事のじゃまにならない装いを

- 髪は、仕事に差し支えないようなヘアスタイルに。目にかかる髪や、背中までのロングヘアは、仕事の前にピンなどでまとめておく。
- 化粧、マニキュアなどはひかえめにして、どぎつくならないように注意する。
- あまり、アクセサリー類をつけない。特に、大きなイヤリングや目立つネックレス、仕事のじゃまになるようなブレスレットなどは、はずす配慮が必要。
- 肩や背中にフケ・抜け毛がついていないか気をつける。また爪の伸びすぎなどにも注意する。
- 化粧くずれや口紅のハゲ落ちに気づいたら、手早く直す。
- 香水は香りの弱いものを選ぶ。オーデコロンかオードトワレが無難。

4 *Shigoto no jama ni naranai yoso'oi o*
Dress in a way that does not obstruct your work.

Kami wa shigoto ni sashitsukaenai yō na hea sutairu ni. Me ni kakaru kami ya, senaka made no rongu hea wa, shigoto no mae ni pin nado de matomete oku.
Wear your hair in a style that will not distract from your work. Hair that falls into your eyes and long hair reaching down your back should be pinned back before work.

Keshō, manikyua nado wa hikae-me ni shite, dogitsuku naranai yō ni chūi suru.
Exercise restraint in applying makeup and manicures, and take care that they do not appear garish.

Amari akusesarii-rui o tsukenai. Toku ni ōkina iyaringu ya medatsu nekkuresu, shigoto no jama ni naru yō na buresuretto nado wa, hazusu hairyo ga hitsuyō.
Don't wear a lot of accessories/jewelry. In particular, you should think ahead and remove things like large earrings and prominent necklaces, or bracelets that could get in the way of work.

- *hairyo* = "consideration/forethought," and *hitsuyō (da/desu)* = "is necessary," so *hazusu hairyo ga hitsuyō* means "the forethought to remove (them) is necessary" → "think ahead and remove . . ."

Kata ya senaka ni fuke, nukege ga tsuite-inai ka ki o tsukeru. Mata, tsume no nobi-sugi nado ni mo chūi suru.
Check to make sure you don't have dandruff or loose hairs on your shoulders and back. Also, be careful not to let your fingernails get too long.

Keshō-kuzure ya kuchibeni no hageochi ni kizuitara, tebayaku naosu.
When you notice that your makeup needs adjustment or your lipstick has worn off, take care of it promptly.

Kōsui wa kaori no yowai mono o erabu. Ō de koron ka ō do toware ga bunan.
For perfume, choose something with a faint scent. Eau de cologne or eau de toilette are safe choices.

It is questionable how representative the attitudes and opinions presented in this chapter really are, but the very fact that such material has been written and published can be taken as some kind of indication that changes are starting to take place.

TITLE:
Shitsumu no Manā Jiyū Jizai ②
Mastering Work Etiquette, Part 2

Josei mo Sekkyoku-sei ga Daiji
Assertiveness is Important for Women, Too.

- *shitsumu* refers to the performance of one's official work duties, and *manā* is a katakana rendering of English "manners," so *shitsumu no manā* = "work etiquette/conduct."
- *jiyū jizai* refers to being free and unrestricted, but when speaking of a skill (in this case a social skill), it often refers to one's complete control/mastery of the skill — i.e., one's ability to use it freely.
- *sekkyoku-sei* is often translated "positiveness/enterprising spirit/gumption," but its essential meaning comes clearer when it's contrasted with its opposite, *shōkyoku-sei* (消極性), "passivity."
- *daiji* is a noun meaning "importance/consequence," but here implies *daiji da/desu*: "is of importance."

1 **Sign**:
Kaigi-shitsu **Meeting Room**

2 **Speaker**:
. . . to iu koto desu.
". . . and that's where we stand." (PL3)

- *. . . to iu koto desu* is an expression used in making explanations. In this expression, *koto* ("thing") can be thought of as meaning "situation/explanation."

3 **Speaker**:
Nanika go-shitsumon wa.
"Do you have any questions?" (PL3-4)

- a bubble coming from someone's nose is a sign showing that they are asleep.

4 **Mimura**:
Hai.
"Yes (I do)." (PL3)

- one of the many uses for *hai* (lit. "yes") is when raising your hand. Here she happens to be responding to a yes-no question, so it can also be thought of as meaning "yes."

5 **FX**:
Su! (effect of a quick, smooth movement — in this case, standing up)

Mimura:
Kono shiryō ni yorimasu to . . .
"According to this data . . ." (PL3)

- *yorimasu* is the PL3 form of *yoru* ("be based/founded/grounded [on]"). *To* after a verb can have a conditional "if/when" meaning, so *ni yoru to* is literally "if (my conclusion) is based/founded on" → "based on/according to . . ."

6 **Yamada**:
Hē. **"Wow!"** (PL2)

- *hē* is a mild exclamation, like "Gee!/Wow!/How about that!" It gives the feeling that the speaker is at least mildly impressed.

7 **Yamada**:
Sugoi nā.
"She's amazing." (PL2)

- *sugoi* means "amazing/awesome/remarkable."

6 仕事に性別はない

●「私は女性だから…」のような態度はよくない。仕事の上では男性も女性も同等である。

●会議などでは、つい女性は引っ込み思案になりがちだが、どんどん意見をいい自分をアピールする。

●仕事でがんばると同時に、積極的な印象を与える努力を忘れない。そのためには、明るくハキハキとした態度が大切。

---

1 **Salaryman**:
Kotoshi no onna no ko sugoi sekkyoku-teki da na.
"This year's girls are really assertive, aren't they." (PL2)

Salaryman 2:
Onna no kuse ni shachō ni demo naru tsumori ja nai ka? Ha ha ha ha.
"I suppose she plans to become president (of the company) even though she's just a girl. Hah hah hah hah." (PL2)

- . . . *kuse ni* means "in spite of (some trait — usually negative or inappropriate in some way)."

2 **Mimura**:
Hikae-me no hō ga ii no ka na?
"Maybe it would be better to be more restrained." (PL2)

Mimura:
Anna fū ni omowarete-iru no kashira?
"I wonder if I'm being thought of that way (by everyone)?" → **"I wonder if everyone sees me like that?"** (PL2)

- *-me* is a suffix added mostly to adjectives to mean "somewhat –/a bit on the – side." It also turns certain verb stems into descriptive nouns: *hikae* is from *hikaeru* ("hold back"), so *hikae-me* is "somewhat holding back" → "somewhat reserved."
- . . . *no hō ga* is attached to the greater of two items in a comparison. Here the comparison is between being more or less restrained.

3 **Senpai OL**:
Ki ni shinai, ki ni shinai.
"Never mind, never mind." (PL2)

- *ki ni shinai* could be literally translated as "do it no mind," from *ki* ("mind/spirit") and the negative form of *suru* ("do").

4 **Senpai OL**:
Onna dakara to ka onna no kuse ni to ka iu jidai ja nai no yo.
"This is no longer an age for saying things like 'Since she's just a woman' or 'Even though she's just a woman'." (PL2)

Senpai OL:
A iu hito-tachi ga iru kara komaru no yo.
"Because that kind of person exists, we have problems."
→ **"They're the problem, not you."** (PL2)

Yamada:
Sō da yo.
"That's right." (PL2)

- . . . *to ka* . . . *to ka* means "things like . . . and . . ." The *to* is quotative but the blanks can also be filled with regular nouns, not just quoted sentences/words.

5 **Yamada**:
Mimura-san sugoi nā. Kanshin shichatta yo.
"You're amazing, Miss Mimura. I was really impressed." (PL2)

- *shuchatta* is a contraction of *shite shimatta. Shimatta* often shows regret, but in this case shows that the action — being/finding himself impressed — was a surprise/unexpected.

6 .

Shigoto ni seibetsu wa nai.
Work has no gender.

"Watashi wa josei dakara . . ." no yō na taido wa yokunai. Shigoto no ue de wa dansei mo josei mo dōtō de aru.
It is not good to have a "Since I'm just a woman . . ." attitude. From the standpoint of work, men and women are equal.

Kaigi nado de wa, tsui josei wa hikkomi-jian ni nari-gachi da ga, dondon iken o ii, jibun o apiiru suru.
Women often tend to be shy in meetings and such, but you should go ahead and state your views and assert yourself.

Shigoto de ganbaru to dōji ni, sekkyokuteki-na inshō o ataeru doryoku o wasurenai. Sono tame ni wa, akaruku hakihaki to shita taido ga taisetsu.
Along with applying yourself diligently to your work, you should remember to make efforts to create a positive impression. To that end, it's important to keep a cheerful and lively attitude.

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1

Title: 第 65 話 盆踊り
Dai rokujūgo wa Bon'odori
No. 65 story *Bon* dance/dancing
Story No. 65: The *Bon* Dance

Sign on Tower: 本町 盆踊り 大会
Honchō Bon'odori Taikai
(neighborhood name) Bon dance great meeting/gathering
Honchō *Bon'odori* Festival

Sound FX: ドドン ガ ドン ドドン ガ ドン
Dodon ga don dodon ga don
Ba-boom-da-boom ba-boom-da-boom (beat of Japanese festival drums)

- *Bon* (or *Obon* or *Urabon*) is the Buddhist "All Souls' Days" observed from July 13 through 15 or 16 (originally July 7 through 13-15 on the old 陰暦 *inreki*, "lunar calendar") or the same days in August in some areas, and *bon'odori* (*odori* is the noun form of *odoru*, "dance") are the community dances held throughout Japan as part of the observances. Typically, the dancers form circles around a tower and the steps take them slowly around it in a three-steps-forward, two-steps back pattern.
- 本町 could be read *Honchō, Honmachi, or Motomachi.*
- *taikai* is literally "great gathering/meeting," and can refer to any event that draws a large crowd including conferences, conventions, contests and shows, large community events, etc. → "festival."
- the dance music is most commonly recorded, but the drums are often live and the music can be as well.

Narration: 浴衣姿 の 彼女 は 盆踊り の天才 である
Yukata-sugata no kanojo wa bon'odori no tensai de aru.
summer kimono appearance/dress (=) she/her/girlfriend as-for bon dance of master is
She in the summer kimono is a master of *bon'odori*.
→ **My girlfriend, in her *yukata*, is a master of *bon'odori*.** (PL2)

- *yukata*, literally "bathrobe," refers to a light cotton kimono. *Yukata* are used as both bathrobes and sleep wear, but they are also acceptable dress for casual neighborhood outings on summer evenings.
- *-sugata* after the name of an item of clothing means "dressed in/wearing."
- *kanojo* is a pronoun for "she/her," but it is also used colloquially as a common noun meaning "girlfriend." In this series, Hiroko is Kōsuke's "girlfriend" — though the relationship seems somewhat ambiguous at times — and since the narrator often speaks in Kōsuke's voice, it can be thought of as "my girlfriend" here.
- *tensai*, literally "heaven(-bestowed) talent," refers to a person with a "genius/natural gift" for the skill in question, in this case *bon'odori* (when no skill is implied or specified it refers to overall intelligence).
- *no* can reflect a wide variety of relationships between the two nouns, but basically makes the first into a modifier for the second. Here, the first *no* can be thought of as meaning "who is": "she who is dressed in a yukata"; the second can be thought of as "of" (*bon'odori no tensai* = "a master/expert of *bon'odori*") or as simply making the first noun into a modifier (*bon'odori no tensai* = "a *bon'odori* master/expert").
- *de aru* is a more formal/literary equivalent of *desu* ("is/are").

Hiroko: 恥ずかしがらずに ノビノビと 手足 を 動かす のよ。
Hazukashigarazu ni nobinobi-to teashi o ugokasu no yo.
without being shy/embarrassed freely/fully arms & legs (obj.) move (explan.) (emph.)
"You are to move your arms and legs fully without being shy."
→ **"Now don't be shy. Move your arms and legs without holding back."** (PL2)

Signs (L to R): たこ焼き わたあめ りんごあめ 焼きそば
Takoyaki Wata-ame Ringo-ame Yakisoba
octopus fritters cotton candy apple candy stir-fried noodles
Takoyaki **Cotton Candy** **Candied Apples** ***Yakisoba***

- *hazukashigarazu ni* is the same as *hazukashigaranaide*, the negative *-te* form of *hazukashigaru*, from *hasukashii* ("be embarrassed/shy"). The suffix *-garu* is attached to adjectives of feeling (either psychological or physical) to mean "show signs of being . . ." Thus, *hazukashigaru* = "show signs of being embarrassed" → "be/act embarrassed/shy" and *hazakashigarazu ni* = "without being/acting embarrassed/shy."
- explanatory *no (da/desu/yo)* can be used to give commands if said with the appropriate tone and force. In such cases *yo* provides a gentle/friendly kind of emphasis that actually "softens" the command.
- *takoyaki* are spherical "fritters/dumplings" made from a batter containing chopped octopus meat along with ginger, onions, and other flavorings and cooked on a special griddle with rounded indentations.
- *ringo-ame* (lit. "apple candy") are small apples coated in a hard-candy shell reddened with food coloring.
- *yakisoba* is noodles stir-fried with chopped vegetables, meat, seafood, etc.

2

Sound FX: ドドン ガ ドン ドドン ガ ドン
Dodon ga don dodon ga don
Ba-boom-da-boom ba-boom-da-boom

(continued on following page)

おいおい
にーちゃん
えらく威勢が
いいねえ
タタンタ
タン!!
4
手本のカノジョは
じっと見つめると
まぶしい
5
6
7
8
威勢は
いいけど
振りが
ぜんぜん
違ってるぞ
!
パパンのパン
9
あ
どん
10

(continued from previous page)

3

Sound FX: パパン の パン　パパン の パン
Papan no pan　Papan no pan
(clapping with a special beat)

- *papan no pan* represents a common clapping pattern, typically repeated twice, used to fill the pause between verses of a *bon'odori* song: two quick claps, a silent beat (represented by *no*), and then a third clap.

4

Man: おいおい　にーちゃん、えらく　威勢　が　いい　ねえ。
Oi oi,　Niichan,　eraku　isei　ga　ii　nē.
hey hey　brother/young man　very　power/spirits (subj.)　good (colloq. emph.)
"Hey there, buddy, you've got a lot of energy, don't you." (PL2)

Sound FX: タタン タタン
Tatan ta tan
(sharp taps of drumsticks against the wooden side/edge of the drums)

- *oi* is an abrupt "hey" or "yo!" that can actually be quite rough depending on how it's spoken, but the double *oi oi* seems quite a bit softer.
- *niichan* is a familiar form of *oniisan* ("older brother"), often used as a generic term of address for young men in their upper teens and twenties (approximately).
- *eraku* is the adverb form of the adjective *erai* ("eminent/important [person]"); it can be used colloquially as a emphasizer like "very much/considerably/terribly."
- *isei ga ii*, literally "power/spirits/energy is good/fine," is an expression used to describe people and actions that are "vigorous/full of energy/high spirited."
- periodically beating on the wooden frame of the drum is a standard part of most festival drum beats.

5

Narration: 手本　の カノジョ は　じっと　見つめると　まぶしい。
Tehon　no　kanojo　wa　jitto　mitsumeru to　mabushii.
example/model (=)　she/her　as-for　fixedly/intently　if look/stare at　blinding/dazzling
As for she who is my model/example, if I look steadily at her, she is dazzling.
→ **My girlfriend is radiant as I watch her closely to follow her movements.** (PL2)

- *no* here is again like "who is": *tehon no kanojo* = "she who is [my] example/model."
- *mitsumeru* means "look/stare/gaze fixedly/intently at," so *jitto* is essentially redundant, but *jitto mitsumeru* is a common combination. *To* after the plain form of a verb can give a conditional "if/when" meaning.
- *mabushii* used to describe a woman refers to "dazzling/radiant beauty."

8

Sound FX: ドキドキ
Doki doki
Thump thump (effect of heart beating hard)

9

Man: 威勢はいい　けど　振り　が　ぜんぜん　違ってる　ぞ!
Isei wa ii　kedo　furi　ga　zenzen　chigatte-ru　zo!
vigorous/energetic　but　dance movements (subj.)　completely　are different/wrong (emph.)
"You've got lots of energy, but your movements are all wrong." (PL2)

Sound FX: パパン の パン
Papan no pan
(clapping)

- *kedo* is a colloquial *keredo* ("but").
- *furi* is the noun form of *furu* ("shake/swing/wave") and is used to refer to the "choreography" or "set movements/postures" of a dance.
- *zenzen* is usually followed by a negative for the meaning "(not) at all/completely (not)," but it's also used with words whose meanings can be thought of as essentially negative, like *chigau* ("different/wrong" = "not the same/not right"). In recent years young people have begun using *zenzen* more freely with non-negatives, but it will probably be quite a while before such uses are fully accepted.
- *chigatte-ru* is a contraction of *chigatte-iru*, from *chigau*, "is different" but is often used to mean "is wrong."

10

Kōsuke: あ。
A.
"Oops." (PL2)

Sound FX: どん
Don
(effect of a dull thud/bump)

- *a* is an interjection of surprise/sudden awareness, in this case equivalent to "oops."

ああ…せっけんのにおい
こらこら
どどんがどん
どんどん
うでまくり
どどんがどんどん
どどんが
15周かかってオレは振りを完全に覚えた
すいまくり
ばばばんがばばん
たたんたたんたん
たたんたたん……

11

Kōsuke: ああ . . . せっけん の　におい。
Aa . . .　sekken　no　nioi.
ahh/mmm　soap　of　smell/fragrance
"Ah, the fragrance of soap." (PL2)

12

Man: こら　こら
Kora　kora
(interj.) (interj.)
"Hey, hey." (PL2)

- *kora* is an interjection for scolding, often spoken like a sharp "Hey!/Halt!" to quickly get the offender's attention; as with *oi*, a double *kora kora* tends to have a much softer feel, but it still carries an admonishing tone. The man is trying to get Kōsuke to pay attention to the dance again.

13

Sound FX: どどん が どん
Dodon　ga　don
Ba-boom-da-boom

14

Sound FX: どどん が どんどん　どどん が どんどん
Dodon　ga　don don　dodon　ga　don don
Ba-boom-da-boom-boom ba-boom-da-boom-boom

Arrow: うで　まくり
Ude　makuri
arm/sleeve rolling up
Sleeves rolled up

- *ude* = "arm," so when speaking of clothing it means "sleeve," and *makuri* is a noun form of *makuru* ("roll up/back"), so *udemakuri* is a noun referring to the act of rolling up one's sleeves.

15

Narration: 15周　かかって　オレ は　振り　を　完全に　覚えた。
Jūgoshū　kakatte　ore　wa　furi　o　kanzen-ni　oboeta.
15 laps　taking/requiring　I/me　as-for　dance movements　(obj.)　completely/perfectly　learned
"Taking 15 laps, I learned the movements perfectly."
→ **After 15 times around I learned the movements perfectly.** (PL2)

Arrow: すそ　まくり
Suso　makuri
bottom hem/skirt　rolling/tucking up
***Yukata* tucked up**

Sound FX: ぱぱん が ぱん
Papan　ga　pan
(rhythmical clapping)

- *-shū* is the counter suffix for "laps/times around."
- *kakatte*, is the *-te* form of *kakaru* ("[something] takes/requires"), here being used as an adverb modifying *oboeta* (plain/abrupt past of *oboeru*, "learn/memorize"). *Kanzen-ni* is also an adverb modifying *oboeta*.
- *suso* refers not just to the bottom hem but to the entire lower part of a skirt/dress/robe. Since the "skirt" of a yukata or kimono can be constraining to movement, men have traditionally tucked it up when engaging in vigorous activity.

16

Sound FX: たたん た たん　たん　たたん た たん
Tatan　ta　tan　tan　Tatan　ta　tan
(sharp taps of drumsticks against the wooden side/edge of the drums)

Sign: 焼き(そば)
Yaki(soba)
stir-fried noodles
Yakisoba

たこ焼き
ありがとぬ
19
やたぁ
カラ
カラ
20
はい!!
21
どどんがどん
このにーちゃんが踊りやめるまでオレも続けるぞ
どどんがどん
15周もかけて覚えた踊りはなかなか止まらない
たこ焼き1個で2周はもつわね
22

19

Sign: たこ焼き
Takoyaki
octopus fritters
Takoyaki

Vendor: ありがと ね
Arigato ne.
thank you (colloq.)
"Thanks." (PL2)

- both shortening *arigatō* to *arigato* and adding *ne* give the word an informal feeling.

20

Sign: わたあめ
Wata-ame
Cotton Candy

Sound FX: カラカラ
Kara kara
(sound of wooden geta scraping the ground as she walks)

21

Hiroko: はい!!
Hai!
"Here!" (PL3)

- *hai* ("yes") is often used when offering or handing something to another person, much like the way English speakers say "Here/Here you are."

22

Sound FX: どどん が どん どどん が どん
Dodon ga don Dodon ga don
Ba-boom-da-boom Ba-boom-da-boom

Man: この にーちゃん が 踊りやめる まで オレも 続ける ぞ。
Kono niichan ga odori-yameru made ore mo tsuzukeru zo.
this brother/young man (subj.) stops dancing until I/me also will continue (emph.)
"Until this guy quits, I'm going to keep dancing, too." (PL2)

- *yameru* means "stop/quit," and it is suffixed directly to verb stems for the meaning "stop/quit (doing the action)."
- *zo* is a rough, masculine particle for emphasis.

Hiroko: たこ焼き 1個 で 2周 は もつ わ ね。
Takoyaki ikko de nishū wa motsu wa ne.
octopus fritter 1 piece with 2 laps (emph.) will hold/last (fem.) (colloq.)
"One *takoyaki* will hold you at least 2 times around, won't it?" (PL2)

- the particle *de* here essentially indicates "means": *ikko de (nishū wa motsu)* = "with/using one piece (you will last/hold out through at least 2 laps)."
- the particle *wa* after a number/quantity often has the emphatic meaning of "at least."
- *motsu* means "hold/carry"; when speaking of a span of time/space, it means "last (for/through)" — not unlike the idiomatic use of "hold out (for/through)" in English.

Narration: 15周 も かけて 覚えた 踊り は なかなか 止まらない。
Jūgoshū mo kakete oboeta odori wa nakanaka tomaranai.
15 laps as much as taking/using learned dance as-for [not] easily/readily doesn't stop
"The dance I took 15 laps to learn does not stop quickly."
→ **I can't seem to quit the dance that took me 15 times around to learn.** (PL2)

- *kakete* is the *-te* form of *kakeru* ("[I] take/use/apply/expend"). Cf. *kakatte/kakaru*, above.
- *jūgoshū mo kakete oboeta* is a complete thought/sentence ("learned taking/using 15 laps") modifying *odori* ("dance").
- when *nakanaka* is followed by a negative, it means "(not) easily/readily/quickly."
- *tomaranai* is the negative form of *tomaru* ("[something] stops/halts").

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YAWARA!

The main character in this popular manga series is Inokuma Yawara. Born into a family with a rich jūdō legacy, she proves to be a prodigy. Her first recollection is of throwing her father at age five. Her paternal grandfather, a spotlight-seeking former national champion, has trained Yawara in jūdō since she was three, keeping her incredible talent a secret until he felt the time was right for her make her debut.

When the series starts, Yawara is a high-school student, who just wants to be a normal girl: to go shopping, talk with friends about clothes and boys, and find romance. Her grandfather has other plans, however. She reluctantly climbs to the top of her sport through a series of tournaments, and eventually takes the gold medal in women's jūdō at the Seoul Olympics.

The name Yawara (柔) is written with the same kanji as the *jū* in *jūdō* (柔道) — it means "soft/pliant."

Although the series centers on Yawara, this particular story focuses more on her friend, Itō Fujiko. Yawara met Fujiko at junior college, and they quickly became friends. Fujiko, emotional and intense, was an aspiring ballerina until she grew too tall (1.75M, approximately 5'9") while in high school. Fujiko enthusiastically supports Yawara, persuading her to compete in Seoul when Yawara wants to call it quits. Fujiko starts a jūdō club at school to give Yawara some backing, and becomes quite good herself.

The other important character appearing in this story is Hanazono-kun. Big, lovable oaf Hanazono was head of the rather pathetic jūdō club at Yawara's high school. He goes on to become a major jūdō contender, hoping to make it to the 1992 Barcelona Olympics. He meets Fujiko for the first time while they are both at the airport to welcome Yawara back from Seoul, and their mutual concern for Yawara brings Fujiko and Hanazono together — in this story we see exactly how closely.

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1
ゴホン…
2
ガキャ
3

1 **Magazine**: 育児　の　友
Ikuji no Tomo
child rearing 's friend/companion
Child-Rearer's Companion

- *ikuji* combines kanji for "raise/nurture" and "child" to make a noun meaning "child rearing."
- magazines targeted at specific audiences often have titles in the form – *no Tomo*, literally "–'s Friend/Companion." One of the biggest is *Shufu no Tomo*, "Housewife's Companion."

2 **Yawara**: ゴホン . . .
Gohon . . . (effect of a single cough or of clearing throat)

3 **Sound FX**: ガチャ
Gacha
Click (sound of door latch)

Feature•Story

(continued from page 13)

try is run; the monolithic press, rather than reflecting public opinion, manufactures it on behalf of administrators." What do you think of that?

I tend to agree with what he says, but also disagree when he goes on to portray a sort of systematic conspiracy against the opposition which prevents them from taking over the government. The Socialists are the leading candidates to take over, but they are so ineffective they cannot win the support of the people.

Do you think the press in Japan adequately represents the view of the public when it comes to trade issues?

I think the Japanese public's position is, "well, that's not our business, we'll leave trade to the government." In opinion polls the responses range wildly from "yes, we have to open our market more" to "no, we are already open." But generally, I don't believe the public really thinks that much about it.

In his book *Yen!*, Daniel Burstein quotes a Japanese executive as saying something like "Japan is the best example of socialism that has ever evolved." Do you agree?

Some of the eastern European states and Russia send people over to Japan for training, and I have heard indirectly that many of them say "this is exactly what we were trying to do."

People like Chalmers Johnson have bounced around terms such as "national development economy" for years. The point is that the principles of capitalism don't work in Japan the way they do in the US. One MITI bureaucrat recently wrote a book in which he frankly stated that it is misleading to look at Japan in capitalistic terms. Employees control Japanese companies, so the fundamental definition of capitalism doesn't apply. Also, banks and insurance companies that own stock are generally passive.

What's your view on Japan's world role, now and in the future?

I think Japan is trying to resist a major role, and do as little as it can to get by. This is one of my great frustrations about Japan, because I think they have the potential to make major positive contributions, and I don't mean just merely providing more money. The idea front is where they would be a great help, but they refuse to make any proposals.

They want to avoid standing out as the proverbial nail. The easiest way to do this is to basically see what America is going to do, then wait for the first 80 members of the UN to cast their ballots, thereby determining which side is going to win, and that's the one we'll side with—not always the best policy.

I remember a speech given in 1970 by a Bank of America executive, who said the thing Americans most want to know is when Japan is going to assume an international role of leadership and what is that role going to be? That was 23 years ago. Perhaps we ought to start taking a look at the possibility that the event everybody is predicting isn't going to come.

What is most important for Americans to know about Japan?

First of all, one recent development in American reporting on Japan involves the notion that somehow the "sun is sink-

(continued on page 75)

• monolithic = 完全に統一された *kanzen-ni tōitsu sareta* • conspiracy = 陰謀 *inbō* • ineffective = 無力 / 無能 *muryoku / munō* • fundamental definition = 根本定義 *konpon teigi* • passive = 積極的に分け入りしない *sekkyokuteki-ni wakeiri shinai* • frustrations = 不満 *fuman* • proverbial = ことわざの / 有名な *kotowaza no/yūmei-na*

富士子さん！
4
伊東さん。
5
今日は初診料を含めて4500円になります。
6
ねえ、富士子さん、どう……
お大事になさいませ——
7
……
富士子さんどうだったの？
8
富士子さんてば!!
植田産婦人科
9

4

Yawara: 富士子さん!
Fujiko-san!
(name)-(hon.)
"Fujiko!"

- Fujiko is a given name; the receptionist calls her by surname in the next frame. The honorific suffix *-san*, which is added to people's surnames for politeness like "Ms./Mr." in English, is commonly used with given/"first" names as well — much more than "Ms./Mr." are used with first names in English and without any feeling of humor/incongruity/affectedness.

5

Receptionist: 伊東さん。
Itō-san.
(name)-(hon)
"Ms. Itō."

- Japanese *-san* is used for anyone, without regard to gender or marital status, so for women it has always been equivalent to "Ms." rather than "Miss" or "Mrs."

6

Receptionist: 今日 は 初診料 を 含めて 4500円 に なります。
Kyō wa shoshin-ryō o fukumete yonsen gohyaku-en ni narimasu.
today as-for first examination/visit charge (obj.) including 4500 yen (obj.) becomes
"(Your bill) today, including the first-visit charge, comes to ¥4500." (PL3)

- 初 *sho* (often read *hatsu* in other combinations) means "first" and 診 *shin* is an abbreviation of 診察 *shinsatsu*, referring to a doctor's examination of a patient. *Ryō* is a suffix meaning "fee/charge for –."
- *fukumete* is the *-te* form of *fukumeru* ("include/contain").
- *narimasu* is the PL3 form of *naru* ("become"); the preceding *ni* marks the result of the "becoming."

7

Yawara: ねえ、富士子さん、どう...
Nē, Fujiko-san, dō...
(interj.) (name)-(hon.) how/what
"So Fujiko, what . . ." (PL2-3)

Receptionist: お大事に なさいませ。
O-daiji ni nasaimase.
(hon.)-preciously/carefully please do
"Please take good care of yourself." (PL4)

- an elongated *nē* is often used for getting someone's attention — among people who are on informal terms.
- *daiji* literally means "great thing," often implying "a grave concern/serious matter," but its adverb form, *daiji ni,* means "preciously/carefully," and the expression *daiji ni suru* (*suru* = "do") means "hold precious/treat with care." *Nasaimase* is an honorific equivalent of *shite kudasai* ("please do"), so *o-daiji ni nasaimase* literally means "please hold precious/treat with care." This is a conventional expression (often shortened to just *o-daiji ni*) used with people who are ill/injured, or who have visited the doctor for any reason, meaning "take good care of yourself (and get well soon)."

8

Yawara: 富士子さん どう だった の?
Fujiko-san dō datta no?
(name) (hon.) how/what was (explan-?)
"Fujiko, how was it?" → **"Fujiko, what did the doctor say?"** (PL2)

- *datta* is the past form of *da*, the PL2 equivalent of *desu* ("is/are"). *No* shows she is asking for an explanation. Asking a question with *no* is very common in informal speech, especially among female speakers and children.

9

Sign: 植田産婦人科
Ueda Sanfujin-ka
Ueda Ob-Gyn Clinic

Yawara: 富士子さん て ば!!
Fujiko-san te ba!
(name)-(hon.) (quote) (emph)
"Fujiko, I say!" (PL2)

- the suffix 科 *(-ka)* designates departments/specializations of study and medical practice.
- *te ba* is used like the emphatic tag, "I say." It's actually a colloquial contraction of *to ieba*, the quotative particle *to* plus the *-ba* form of *iu* ("say"). Since the *-ba* form makes a conditional "if," . . . *te ba* literally means "if I say," implying emphatic expressions like "If I say –, I really mean –," or "If I call you/ask you a question, I really want a response."

……
スタスタ
10
富士子さん……
11
ピタ
12
お医者さんなんて言ってたの、富士子さん?
13

10 **"Sound" FX**: スタスタ
Suta suta (effect of walking briskly)

11 **Yawara**: 富士子さん...
Fujiko-san . . .
"Fujiko." (PL2-3)

12 **FX**: ピタ
Pita (effect of coming to a halt)

13 **Yawara**: お医者さん, なん て 言ってた の、 富士子さん?
Oisha-san nan te itte-ta no, Fujiko-san?
(hon.)-doctor-(hon.) what (quote) said (explan.-?) (name)-(hon.)
"What did the doctor say, Fujiko?" (PL2)

- female speakers typically refer to doctors with both the honorific prefix *o-* and the honorific suffix *-san*. Male speakers are more likely to dispense with the honorifics — though they can use honorifics, too, without sounding especially feminine. If honorifics are used, both the prefix and suffix must be used together.
- *wa*, for marking the topic of the sentence, has been omitted after *oisha-san*.
- *nan* is a contraction of *nani* ("what").
- *te* is a colloquial equivalent of quotative *to*.
- *itte-ta* is a contraction of *itte-ita* ("was saying/said"), the plain/abrupt past form of *itte-iru* ("is saying"), from *iu* ("say").
- as in English, the name of the person being addressed in a question can come either at the beginning or at the end of the sentence.

Feature•Story

(continued from page 71)

ing" on Japan and the "bubble has burst" and will not expand again. Or, more simply, "it's all over for Japan."

All of which I think is a bunch of bull. We seem to go to the extremes, one year worrying about the Japanese becoming too strong and the next year overjoyed because they've collapsed. I certainly would recommend both views be tempered somewhat. But if you wish to temper one more than the other, I would certainly temper the view of Japan's demise. The investment that they went through in the last three or four years alone will be enough to sustain a solid economy for the next 10 years.

On a personal level, what do Americans need to know about the Japanese?

I think it's essential that Americans understand the Japanese are not getting lazy. Some of the reporting being done from Japan on the so-called *shinjinrui*, or new human beings, is flippant and fashionable, but in my observation the new human beings now are not that much different from their counterparts in 1960s, 1970s and 1980s. There were always some people who eschewed responsibility and enjoyed leisure. It was just the method of playing that was different. The one thing about the younger people that does seem a little different to me than it did in the 1960s is that there is more criticism or more disillusionment with what Japan is today than there was in the '60s, i.e., things like graft and corruption, and nobody ever seems to be able to do anything to change that. The political situation is truly one that causes a huge amount of disillusionment.

So you're saying they're becoming more apathetic?

They're becoming significantly more apathetic. This is not restricted to the new human beings, but is expressed by the new human beings more clearly than some of the older human beings.

The other point is American people go out of their way to look for negative characteristics in the Japanese, as if searching for a straw to grasp hold of, hoping Japan will collapse and become weak. The most prominent of these is the continued theory that the Japanese are just imitators, not innovators.

What do you think is most important for Japanese to know about Americans?

The most important thing is that diversity is a strength, not a weakness. Americans can be very lazy and lethargic on a daily basis, but when an international crisis occurs they rally together

(continued on page 77)

• a bunch of bull = でたらめ / ナンセンス *detarame / nansensu* • be tempered = 和らげる *yawarageru* • demise = 終えん *shūen* • flippant = 軽薄な *keihaku-na* • eschew = 避ける *sakeru* • disillusionment = 幻滅 *genmetsu* • graft and corruption = 汚職や収賄 *oshoku ya shūwai* • apathetic = 冷淡 / 無関心 *reitan/mukanshin* • prominent = 際立っている *kiwadatte-iru* • diversity = 多様性 *tayōsei* • lethargic = 無気力 *mukiryoku*

10月10日だって。
14
え……
15
出産予定日。
16
……
富士子さん……
17

14

Fujiko: 10月　10日　だ　って。
Jūgatsu　tōka　da　tte.
October　tenth day　is/will be　(quote)
"He said it'll be October 10th." (PL2)

- *da* is the PL2 equivalent of *desu* ("is/are/will be").
- depending on what it follows, the quotative *te* (colloquial equivalent of *to*) becomes *tte*. Here it implies the verb *itte-ita* ("was saying/said").

15

Yawara: え...
E...
huh?/what?
"Huh?" (PL2)

16

Fujiko: 出産　予定日。
Shussan　yotei-bi.
childbirth　schedule/plan -day
"My due date." (PL2)

- 産 *san* (often *o-san*, with the honorific *o-*) by itself also refers to "childbirth/delivery," but *shussan* is the preferred form in certain related terms. A more technical term for referring to labor and delivery is 分娩 *bunben*.
- *yotei* = "schedule/plan/expectation" and *yoteibi* = "scheduled/expected/due date."

17

Yawara: 富士子さん...
Fujiko-san...
"Fujiko..." (PL2-3)

Feature•Story

(continued from page 75)

under the flag very quickly. They should have learned that at Pearl Harbor.

What's the most significant event you've covered?

From my perspective in Japan, events are not really events but rather processes. For example, the reaction in Japan to the floating of international currency rates in 1971 caused a tidal wave of doom and disaster predictions. An appreciating yen was supposed to make Japanese exports more expensive—very scary for a country whose economy is driven by an "export or die" mentality. But it took two or three years to see that it was neither doom nor disaster. Things like these are not one-day events or even compressed into several months. These processes went on for several years, and it was only perhaps a year after completion that what happened became obvious.

Are there any particular Japanese you've enjoyed dealing with or admired?

Well, the ones I particularly enjoyed were prime ministers Kakuei Tanaka, Yasuhiro Nakasone and, less so as a politician than as a human being, Masayoshi Ohira, who was just about one of the finest people I ever knew. Mr. Tanaka because he got things done; his nickname was the "computerized bulldozer," which was quite accurate.

Mr. Nakasone was the first prime minister to attempt a leadership role for Japan in the world. But because he was the first, he didn't go as far in that direction as I would've liked. I first met Mr. Nakasone in 1962 when Japan's national mood was still in the gloom of defeat, and most Japanese were almost ashamed of anything Japanese. What I most enjoyed and admired about him was that he was not. He was not proud or supportive of militaristic or authoritarian traditions, but took pride in being Japanese. It's very difficult to have any kind of a relationship with a person who does not have personal pride.

What are the most significant changes you've seen in Japan in your years there?

Well, the biggest single change that I've seen would be going from what I just described, the gloom, defeat and shame that overshadowed all of Japan when I arrived in 1960, to an appropriate level of pride. Some might call it inappropriate. It's certainly a very different country than it was when I first arrived. And in spite of all the graft and corruption that's been revealed in the last few years, I like the current Japan much more than the former Japan.

漫

• perspective = 見地 *kenchi* • tidal wave = 津波 *tsunami* • doom and disaster predictions = 破滅と惨事の予想 *hametsu to sanji no yosō* • obvious = 明白 *meihaku* • gloom of defeat = 敗戦の陰鬱 *haisen no in'utsu* • overshadow = 影を投げかける *kage o nagekakeru*

よ――し、
がんばる
ぞ――!!
!!
18
がんばって
猪熊さんみたいな
元気な子を
産むわよ
――!!
19
富士子さん……
20
母は
強し!!
…てね!
21
富士子さん……
22

18 **Fujiko**: よーし、 がんばる ぞー!!
Yo–shi, ganbaru zo—!
okay/all right will work hard (emph.)
"Alri-i-ght! I'm gonna give it everything I've got!" (PL2)

- *yoshi*, often elongated, is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"). It's used to show that one is ready to begin an action ("okay/all right, I'm gonna do it/let's do it").
- *ganbaru* means to be "dogged/persistent/unflagging" in working toward some goal or facing some challenge. The word is used a great deal, but especially among athletes, and the command form, *ganbare*, is the most commonly heard cheer at sporting events.
- *zo* is a somewhat rough-sounding emphatic particle used mostly by males, but female speakers can use it, too, in very informal situations, or to express particularly strong determination.

19 **Fujiko**: がんばって 猪熊さん みたいな 元気な 子 を 産む わ よー!!
Ganbatte Inokuma-san mitai-na genki-na ko o umu wa yō!
will work hard-and (name)-(hon.) like energetic/strong child (obj.) will bear/give birth to (fem.) (emph.)
"I'm going to hang in there and bear a strong, healthy child like you." (PL2)

- *ganbatte* is the *-te* form of *ganbaru* (see note above). Here the *-te* form functions like "and": "will work hard/hang tough and . . . bear/give birth to"
- *mitai* after a noun means "is like," and *mitai-na* is its adjective form, so *Inokuma-san mitai-na* = "like Inokuma-san," and *Inokuma-san mitai-na genki-na ko* = "a child who is strong/healthy like Inokuma-san."
- *genki* is a noun referring to a vigorous state of health/energy, and *genki-na* is its adjective form, "healthy/energetic/strong."
- the informal particle for emphasis, *yo*, sounds very masculine after the plain form of a verb (here, *umu*, "bear/give birth"), so female speakers typically add the mostly feminine particle わ *wa* and say . . . *wa yo*.
- *Inokuma* isYawara's surname. In Japanese, it's quite common to refer to one's listener by name in situations where an English speaker would use "you."

20 **Yawara**: 富士子さん . . .
Fujiko-san . . .
"Fujiko . . ." (PL2-3)

21 **Fujiko**: 母 は 強し!! . . . て ね!
Haha wa tsuyoshi!! . . . te ne!
mother as-for strong (quote) (colloq.)
"A mother is strong . . . they say, right?" (PL2)

- *tsuyoshi* is the classical plain form of the adjective *tsuyoi* ("strong").
- *ne* at the end of a sentence expects or assumes agreement/confirmation from the listener, like "right?/isn't it so?"

22 **Yawara**: 富士子さん . . .
Fujiko-san . . .
"Fujiko . . ." (PL2-3)

Political•Cartoon

(continued from page 7)

is not very clear to the average Japanese citizen. (Our "translations" of the cartoon reflect this indistinct distinction.) This is one reason why the "citizens" in the cartoon are not quite sure what to think.

In the cartoon, the Diet is drawn as a sumo wrestler (his head is shaped like the Diet building). There is a selection of decorative "aprons," but no one can decide which one is the most becoming.

ガブ
23
おめでとう
富士子さん!!
24
去年みたいに
決勝は猪熊と
富士子さんの
名勝負になるん
でしょうね!!
今年は
自分も絶対に
応援にいくで
あります!!
ガツガツ
ガブ
26
いよいよですね
富士子さん、
全日本選手権!!
25
いや、しかし
応援ばかり
してるわけじゃ
ありません!!
自分も来年の
バルセロナ五輪に
むけて
フルスロットルで
がんばっとります!!
27

23 **FX**: ガッ
Ga! (effect of grasping hands tightly)

24 **Yawara**: おめでとう、富士子さん!!
Omedetō, Fujiko-san! **"Congratulations, Fujiko!"** (PL2-3)

- *omedetō (gozaimasu)* is a congratulatory phrase used for a variety of joyful occasions like birthdays, New Year's, times of personal achievements or good fortune, and times of joy such as when a woman becomes pregnant.

25 **Hanazono**: いよいよ ですね，富士子さん、全日本 選手権!!
Iyo-iyo desu ne, Fujiko-san, zen-Nihon senshuken
finally/at last is, isn't it? (name)-(hon.) all Japan championship
"It's finally here, isn't it, Fujiko. The national championship (meet)!" (PL3)

- *iyo-iyo* is used when speaking of an event that is finally/at long last about to occur.
- either 全日本 *zen-Nihon* (lit., "all Japan") or 全国 *zenkoku* (lit., "all/entire country") can be used to refer to nation-wide events — though the two words are not interchangeable in any given case.

26 **Hanazono**: 去年 みたいに 決勝 は 猪熊 と 富士子さん の
Kyonen mitai-ni kesshō wa Inokuma to Fujiko-san no
last year like title bout as-for (name) and (name)-(hon.) of/between

名勝負 になる ん でしょう ね!!
mei-shōbu ni naru n deshō ne!
fine/great contest/match will become (explan.) probably/perhaps won't it?
"Like last year, the title bout will probably be a great match between you and Inokuma, won't it?" (PL3)

今年 は 自分 も 絶対に 応援 に いく であります!!
Kotoshi wa jibun mo zettai-ni ōen ni iku de arimasu!
this year as-for oneself/myself too/also absolutely rooting/cheering for purpose of will go is
"This year I will also absolutely go to cheer for you."
→ **"This year you can be sure I will be there to cheer you on, too!"** (PL2-3)

Sound FX: ガツガツガツガツ
Gatsu gatsu gatsu gatsu (effect of eating voraciously)

- *mitai-ni* is the adverb form of *mitai* ("is like").
- *mei* is added as a prefix to a wide variety of words to imply "great/excellent/noted/celebrated/distinguished/etc." *Shōbu* is written with kanji meaning "victory" and "defeat," and can refer either to the "contest/match" itself or to the decisive moment/act that determines the winner and loser. *Kesshō* written with kanji for "decide" and "victory," refers to the decisive game/match in a tournament → "title bout/match/game."
- *n* is from explanatory *no*, and *deshō* makes a conjectural statement, so *n deshō* is "it probably is the case that . . "
- *jibun* = "oneself," or "me/myself," "he/himself," "you/yourself," etc., depending on the context. Male athletes and military personnel commonly use *jibun* rather than *watashi*.
- *ōen* is a noun referring to the act of "cheering/rooting." *Ni iku* after an action noun means "go to [do the action]."
- some speakers add *desu* or *de arimasu* to the plain/abrupt (PL2) form of a verb as an informal/colloquial alternate for the PL3 form (in this case *ikimasu*, from *iku* ["go"]), creating a form that stands somewhere between PL2 and PL3 in our scheme of politeness levels. It has an emphatic effect here, emphasizing his determination.

27 **Hanazono**: いや、しかし 応援 ばかり してる わけ じゃありません!!
Iya, shikashi ōen bakari shiteru wake ja arimasen!
no/interj. but rooting/cheering only/exclusively doing situation/explanation is not
"(No) but the situation is not that I'm only cheering (now)."
→ **"Not that all I'm doing these days is cheering!"** (PL3)

自分 も 来年 の バルセロナ 五輪 に むけて フルスロットル で がんばっとります!!
Jibun mo rainen no Baruserona gorin ni mukete furu surottoru de ganbattorimasu!
I/myself also next year 's Barcelona Olympics to facing full throttle at am working hard
"I'm training at full throttle, too, with my sights set on next year's Barcelona Olympics!" (PL3)

- *iya* literally means "no," but in this case can be viewed mainly as a verbal "warm-up" for his sentence.
- *shiteru* is a contraction of *shite-iru*, from *suru* ("do"). *Ōen suru* is the verb form of *ōen* ("rooting/cheering"), and inserting *bakari* makes it "only cheer/do nothing but cheer."
- *gorin* is "five rings," the Olympic symbol. More commonly used is オリンピック *orinpikku*, from the English.
- . . . *ni mukete* is an expression meaning "facing/aiming/heading toward."
- *furu surottoru* is a katakana rendering of "full throttle"; *furu surottoru de* = "at full throttle."
- *ganbattorimasu* is a contraction of *ganbatte-orimasu*, the *-te* form of *ganbaru* plus the PL3 form of *oru*, a humble equivalent of *iru* ("be/exist" for animate things). The *-te oru* form, like the *-te iru* form, can mean either "am/is/are doing" or "have/has done" depending on context.

なんとしても、石にかじりついても、富士子さんと一緒にバルセロナ五輪に行くであります!!
28
花園くん……
子供……好き?
29
ふご?
30
ええ、そりゃもう!!
今も柔道部寮の近所のガキ共になつかれちまって毎日投げとばすわはったおすわの大騒ぎですわ!!
31
大きな手……
32
赤ちゃんをお風呂に入れるのは手の大きなパパの仕事なのよ。
へ?
33
はっはっはっ!
自分の手なら五つ子でも六つ子でもいっぺんに風呂に入れられますよ!!
34
だっはっは!!
がんばってね、パパ。
35

28 **Hanazono**: なんとしても、 石 に かじりついても、
Nan to shite mo, ishi ni kajiritsuite mo,
at any cost/by any means rock/stone to bite into/onto even if

富士子さん と 一緒に バルセロナ 五輪 に 行く であります!!
Fujiko-san to issho ni Baruserona gorin ni iku de arimasu!
(name)-(hon.) with together Barcelona Olympics to will go is
"Whatever it takes, even if I have to cling to a rock (even if it kills me), I will go with you to the Barcelona Olympics." (PL2-3)

Fujiko: 花園くん . . .
Hanazono-kun . . . **"Hanazono . . ."** (PL3)

- *ishi ni kajiritsuite mo* (or *kuitsuite mo*) is an expression showing one's determination to endure any hardship to attain one's goal. *Kajiritsuku*, from *kajiru* ("gnaw/bite [at]") + *tsuku* ("attach to"), means "fasten/sink teeth into," and, by extension, "hold on to/cling to" (not necessarily with one's teeth).

29 **Fujiko**: 子供 . . . 好き?
Kodomo . . . suki?
child/children like **"Do you like . . . children?"** (PL2)

30 **Hanazono**: ふご?
Fugo? (interjection of surprise/uncertainty at her question, muffled by a mouth full of food)

31 **Hanazono**: ええ、そりゃ もう!!
Ee, sorya mō!
yes that as-for (interj.) **"Yes, oh yes indeed!"** (PL2)

今 も 柔道部 寮 の 近所 の ガキ共 に なつかれちまって
Ima mo jūdōbu- ryō no kinjo no gakidomo ni natsukarechimatte
now also judo club dormitory 's neighborhood 's kids/rascals by be completely taken/attached to

毎日 投げとばす わ はったおす わ の 大騒ぎ です わ!!
mainichi nagetobasu wa hattaosu wa no ōsawagi desu wa!
every day fling/hurl (emph.) knock/slap down (emph.) of great clamor/commotion is (emph.)
"Even now, the little rascals in the neighborhood of the Judo Club dorm have really taken to me, and I horse around with them everyday, throwing them around and knocking them down." (PL3-informal)

- *gaki* is a slang word for "kid(s)/brat(s)" and can be either singular or plural. Adding *-domo* makes it plural.
- *natsukarechimatte* is a contraction of *natsukarete shimatte*, the passive form of *natsuku* ("take to/become attached to/become tamed," usually said of animals and children only) plus the *-te* form of *shimau* ("end/finish/complete," here indicating the action has taken place "completely/thoroughly").
- *nagetobasu* and *hattaosu* (contraction of *haritaosu*) are both complete sentences ("[I] fling [them] away/down" and "[I] knock/swat [them] down"), and the usually feminine particle *wa* is added for emphasis. The use of *wa* like this at the end of parallel embedded sentences describing details of the main action is heard among both men and women. Women's use of *wa* at the end of a regular sentences lends their speech a feeling of femininity, but men's use of the same *wa* in informal speech is primarily emphatic and does not necessarily sound feminine.

32 **Fujiko**: 大きな 手 . . .
Ōki-na te . . .
big/large hand(s) **"(Such) big hands."** (PL2)

33 **Fujiko**: 赤ちゃん を お風呂 に 入れる の は 手 の 大きな パパ の 仕事 なの よ。
Akachan o o-furo ni ireru no wa te no ōki-na papa no shigoto na no yo.
baby (obj.) (hon.)-bath in put into (nom.) as-for hand (subj.) big papa 's job (explan.) (emph.)
"Putting a baby in the bath is a job for the daddy with his big hands, you know." (PL2)

Hanazono: へ?
He? **"Huh?"** (PL2)

- *no* after *ireru* is a "nominalizer" that turns the complete thought/sentence *akachan o o-furo ni ireru* ("put the baby in the bath" → "give the baby a bath") into a noun. Here it can be thought of as standing in for *shigoto* ("job").
- the subject marker *ga* often changes to *no* in modifying clauses, and *ōki-na* is an alternate form of *ōkii* ("big"), so *te no ōki-na = te ga ōkii* ("[his] hands are big"), a complete thought/sentence modifying *papa* (from English "papa").
- *na no yo = na no desu yo*: *na no* is the form explanatory *no* takes after a noun, and in informal situations, the emphatic particle *yo* by itself can function as *desu yo* ("is/are/will be" + emph.), especially in female speech.

(continued on following page)

パパか!!
もし子供ができたら猪熊のように物心つく前から柔道たたきこんで世界チャンピオンだ!!
ガブガブ
ガブ
ガブ
36
なんてね!! ハッハッハッ!!
あたしもそうしようと思って!!
37
意見が合いますね――、富士子さんとは。
ハグハグ
38
10月10日、体育の日が楽しみね。
39
何がスか?
ホグ
ホグ
40
子供……できちゃった。
41
そりゃめでたいスねー、誰のスか?
あたしと花園くんの!!
42
へ――、そうスか――!!
43

(continued from previous page)

34 **Hanazono**: はっはっはっ!! 自分 の 手 なら 五つ子 でも 六つ子 でも
Hahhahha! Jibun no te nara itsutsugo demo mutsugo demo
(laugh) oneself/myself 's hands if it is/if it were quintuplets even sextuplets even

いっぺんに 風呂 に 入れられます よ!! / だっはっは!!
ippen ni furo ni ireraremasu yo! Dahhahha!
at once bath in can put into (emph.) (laugh)
"Ha ha ha. With these hands, I could even put quintuplets or sextuplets in the bath all at once. Ha ha ha." (PL3)

- *jibun* = "oneself/myself/yourself/himself/etc.," and *jibun no* = "oneself's/my/your/his/etc."
- *ireraremasu* is the PL3 potential ("can/able to") form of *ireru* ("put into").

35 **Fujiko**: がんばって ね、パパ。
Ganbatte ne, papa.
work hard okay? Papa **"Give it everything you've got, okay, Daddy?"** (PL2)

- *ganbatte* is the *-te* form of *ganbaru* ("be dogged/persistent/unflagging" in the face of a challenge). The *-te* form here is being used as a suggestion/urging/gentle command.
- *ne* at the end of a request or command urges compliance/obedience, like "[do it], okay?"

36 **Hanazono**: パパ か!! もし 子供 が できたら 猪熊 のように 物心つく 前 から
Papa ka! Moshi kodomo ga dekitara Inokuma no yō ni monogokoro tsuku mae kara
papa is it? if child (subj.) if is made/born (name) like begin to understand before from

柔道 たたきこんで 世界 チャンピオン だ!!
jūdō tatakikonde sekai chanpion da!
judo pound/drum into-and world champion is/will be
"Daddy, huh? If I had a child, I'd train him hard in judo from even before he understands what's going on around him, like Inokuma, and (make him) world champion." (PL2)

Sound FX: ガフガフガフガフ
Gafu gafu gafu gafu (effect of shoveling food into his mouth)

- *dekitara* is a conditional "if/when" form of *dekiru* ("be made/formed/produced").
- *. . . no yō ni* after a noun means "like/in the manner of . . ."
- *monogokoro* refers to "discretion/judgment/understanding of things." *Monogokoro (ga) tsuku* refers to the process of a child coming to understand the world around him/her, and the phrase here modifies *mae* ("before").
- *tatakikonde* is the *-te* form of *tatakikomu*, literally "pound/drum into," an idiom referring to teaching/instructing/training someone vigorously/relentlessly. The particle *o*, to mark *jūdō* as the direct object, has been omitted.

37 **Hanazono**: なんて ね!! ハッハッハッ!!
Nante ne! Hahhahha!
(quote) (colloq.) (laugh)
"Listen to me talk! Ha ha ha!" (PL2)

Fujiko: あたしも そう しよう と 思って!!
Atashi mo sō shiyō to omotte!
I/me also that way will do (quote) was thinking
"I was thinking I would do that also."
→ **"I was thinking the same thing."** (PL2)

- *nante* is a colloquial quotative form implying that what precedes it is somehow unworthy/ridiculous/silly. When it's tagged on after the sentence like this it implies the speaker is not serious/just kidding, a kind of backpedaling lest he be thought overly bold.
- *atashi* is a variation of *watashi*, more common among female speakers than males.
- *shiyō* is the form of *suru* ("do") expressing will/intent.
- *omotte* is the *-te* form of *omou* ("think"), here implying something like *omotte-iru/ita* ("am/was thinking").

38 **Hanazono**: 意見 が 合います ねー、富士子さん と は。
Iken ga aimasu nē, Fujiko-san to wa.
opinion/thinking (subj.) match(es) doesn't it? (name)-(hon.) with as-for
"Our thinking matches, doesn't it — you and me?"
→ **"We think alike, don't we, Fujiko."** (PL3)

Sound FX: ハグハグ
Hagu hagu (effect of chewing)

- *aimasu* is the PL3 form of *au* ("fit/match/coincide").
- *Fujiko-san to* implies *Fujiko-san to watashi* ("Fujiko and me" → "you and me"). The syntax is reversed. Normal order would be *Fujiko-san to wa iken ga aimasu ne*.

39 **Fujiko**: 10月10日、 体育 の 日 が 楽しみ ね。
Jūgatsu tōka, tai'iku no hi ga tanoshimi ne.
October 10th physical education of day (subj.) is awaited eagerly isn't it?
"October 10th, Physical Fitness Day, will be awaited eagerly, won't it?"
"I can hardly wait for October 10th, Physical Fitness Day, can you?" (PL2)

- *tanoshimi* is a noun meaning "pleasure/enjoyment/delight"; when a future event is referred to as *tanoshimi*, it means that event is awaited with eager anticipation → "[I] look forward to/can hardly wait for."
- *ne* by itself often replaces *desu ne* ("is, isn't it/are, aren't you?"), especially in feminine speech. Her *ne* here assumes a similar eagerness on his part rather than expecting him to confirm her eagerness.

(continued on following page)

え——!?
44

(continued from previous page)

40

Sound FX: ホグホグ
Hogu hogu (effect of chewing)

Hanazono: 何　が　ス　か?
Nani ga su ka?
what (subj.) is ?
"What is (awaited with anticipation)?" → **"Why is that?"** (PL3-informal)

- *su* is a contraction of *desu*. Some speakers habitually drop the *de* in *desu* when speaking informally.

41

Fujiko: 子供 . . .　できちゃった。
Kodomo . . . dekichatta.
child/baby　was made
"I'm pregnant." (PL2)

- *dekichatta* is a contraction of *dekite shimatta*, the *-te* form of *dekiru* ("be made/formed/produced") plus the plain/abrupt past form of *shimau* ("end/finish/put away"). In many cases, *shimau* after the *-te* form of a verb implies the action is regrettable/undesirable, but here it merely reflects her surprise and (obviously delighted) embarrassment/sheepishness.

42

Hanazono: そりゃ　めでたい　スねー。　誰の　スか?
Sorya medetai su nē. Dare no su ka?
as for that　joyous/happy　is, isn't it　whose　is ?
"That calls for congratulations. Whose is it?" (PL3-informal)

Fujiko: あたしと　花園くん　の!!
Atashi to Hanazono-kun no!
I/me　and　(name)-(hon.)　's
"Yours and mine." (PL2)

- *sorya* is a contraction of *sore wa*, "that" plus the topic marker ("as for").
- *medetai* means "happy/propitious/joyous," and is the word from which the congratulatory expression *omedetō (gozaimasu)* comes. Hanazono continues to drop the *de* from *desu*: *medetai (de)su* = "is happy/joyous" → "calls for congratulations."
- *no* after a name or pronoun is often possessive: *dare* = "who" and *dare no* = "whose"; *Hanazono-kun no* = Hanaozono-kun's."
- *-kun* is an equivalent of *-san* ("Mr./Ms.") typically used with young males by their peers or superiors; it feels somewhat less formal than *-san*, but is still essentially an honorific title. As occurred several times above, in Japanese it is common to address one's listener by name in situations where English speakers would say "you."

43

Hanazono: へー、そう　スかー!!
Hē, sō su ka—!
(interj.)　that way　is ?
"Hmm, is that right?" (PL3-informal)

44

Hanazono: え゛ー?!
E?!
"Wha-a-a-t?!" (PL3)

- adding the two dots to *e* is non-standard. It's presumably intended here to emphasize the intensity of his surprise/shock, and to reflect the fact that he has a mouthful of spaghetti.

. . . to be continued in the next issue of MANGAJIN

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Businessman 1: *Na,naiii!?*
*"**Wha,whaat!?**"*

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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From *Calvin and Hobbes*, p. 31

後悔する	*kōkai suru*	regret (*v.*)
子育て	*ko-sodate*	child-rearing
組み立てる	*kumitateru*	put together
説明書	*setsumeisho*	instruction sheet
指示	*shiji*	instructions
修理する	*shūri suru*	fix/repair
訴える	*uttaeru*	sue (*v.*)

From *Basic Japanese*, p. 34

金魚	*kingyo*	goldfish
任せる	*makaseru*	leave to/entrust
ツバ	*tsuba*	spit/saliva
雪だるま	*yukidaruma*	snowman

From *OL Shinkaron*, p. 41

調査	*chōsa*	survey/investigation
自立	*jiritsu*	self-reliance
考えこむ	*kangaekomu*	ponder/brood
清め	*kiyome*	purification
弧高	*kokō*	superiority/aloofness
作法	*sahō*	manners/etiquette
生命保険	*seimei hoken*	life insurance
信用する	*shin'yō suru*	trust (*v.*)
葬式	*sōshiki*	funeral
突然死	*totsuzen-shi*	sudden death
うらやましい	*urayamashii*	enviable

From *Obatarian*, p. 44

地球	*chikyū*	Earth
ゴキブリ	*gokiburi*	cockroach
博士	*hakushi/hakase*	professor/doctor
破滅する	*hametsu suru*	be destroyed/be ruined
花柄	*hanagara*	flower pattern
生き残る	*ikinokoru*	survive
核戦争	*kakusensō*	nuclear war
完成する	*kansei suru*	complete/perfect (*v.*)
小銭	*kozeni*	small change
未来	*mirai*	future
利用する	*riyō suru*	utilize/make use of
流行	*ryūkō*	popular/fashionable/in vogue
しわ	*shiwa*	wrinkle(s) (*n.*)

From *Beranmei Tōchan*, p. 48

散る	*chiru*	scatter
干す	*hosu*	hang out to dry
上品に	*jōhin-ni*	in a refined/genteel manner
ニオイ	*nioi*	smell/fragrance
紳士	*shinshi*	gentleman
梅	*ume*	plum

From *Furiten-kun*, p. 50

歩く	*aruku*	walk
犯人	*hannin*	criminal
ひっぱる	*hipparu*	pull/draw
万歩計	*manpokei*	pedometer
目ざわり	*mezawari*	eyesore
寝台車	*shindaisha*	sleeper car (on a train)

From *Manga Business Manners*, p. 54

無難	*bunan*	safe/secure
偉い	*erai*	illustrious/admirable
フケ	*fuke*	dandruff
配慮	*hairyo*	consideration/forethought
はずす	*hazusu*	take off/remove
ひかえめ	*hikae-me*	restrained/moderate
引っ込み思案	*hikkomi-jian*	shy/withdrawn
イヤリング	*iyaringu*	earring(s)
じゃま	*jama*	hindrance/obstacle
会議室	*kaigi-shitsu*	meeting room
感性	*kansei*	sensitivity/sensibility
耳飾り	*mimikazari*	earring(s)
差し支える	*sashitsukaeru*	distract from/hinder
性別	*seibetsu*	gender
積極性	*sekkyoku-sei*	assertiveness/positiveness
資料	*shiryō*	data
消極性	*shōkyoku-sei*	passivity

From *Binbō Seikatsu Manyuaru*, p. 60

完全に	*kanzen-ni*	completely/perfectly
覚える	*oboeru*	learn/remember
踊り	*odori*	dance (*n.*)
せっけん	*sekken*	soap
手足	*teashi*	arms & legs
手本	*tehon*	example/model
うで	*ude*	arm/sleeve
わたあめ	*wata-ame*	cotton candy

From *Yawara!*, p. 69

含める	*fukumeru*	include/contain
風呂	*furo*	bath
フルスロットル	*furu surottoru*	full throttle
元気な	*genki-na*	energetic/strong
五輪	*gorin*	Olympics
はりたおす	*haritaosu*	knock/slap down
意見	*iken*	opinion/thinking
育児	*ikuji*	child-rearing
五つ子	*itsutsugo*	quintuplets
いよいよ	*iyo-iyo*	finally/at last
かじる	*kajiru*	gnaw/bite (at)
近所	*kinjo*	neighborhood
今年	*kotoshi*	this year
去年	*kyonen*	last year
六つ子	*mutsugo*	sextuplets
投げ飛ばす	*nagetobasu*	fling/hurl
応援	*ōen*	rooting/cheering
来年	*rainen*	next year
産婦人科	*sanfujin-ka*	ob-gyn clinic
選手権	*senshuken*	championship
勝負	*shōbu*	contest/match
出産	*shussan*	childbirth
体育	*tai'iku*	physical education
楽しみ	*tanoshimi*	pleasure/enjoyment/delight
友	*tomo*	friend/companion
産む	*umu*	bear/give birth
予定日	*yotei-bi*	due date
絶対に	*zettai-ni*	absolutely

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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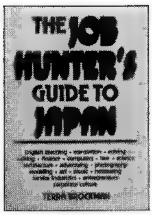

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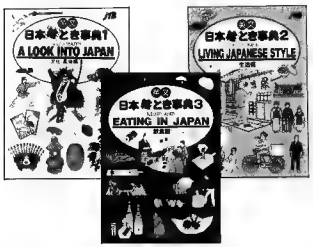

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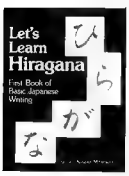

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楽

358	GAKU, music; RAKU, pleasure; *tano(shimu)*, enjoy; *tano(shii)*, fun, enjoyable, pleasant
75	
2324	音楽 *ongaku* music 347
	文楽 *bunraku* Japanese puppet theater 111
楽	楽天家 *rakutenka* optimist 141, 165
	安楽死 *anrakushi* euthanasia 105, 85

楽

	丿	亻	冂
	白	伯	泊
331 13 strokes	泊	泊	楽

GAKU, music; RAKU, comfort, ease; *tano(shii)*, pleasant
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(木 15)

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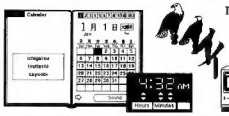

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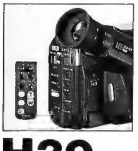

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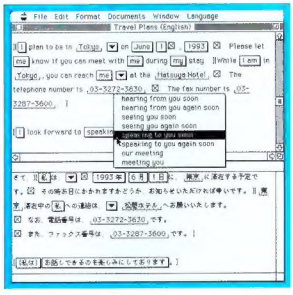

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